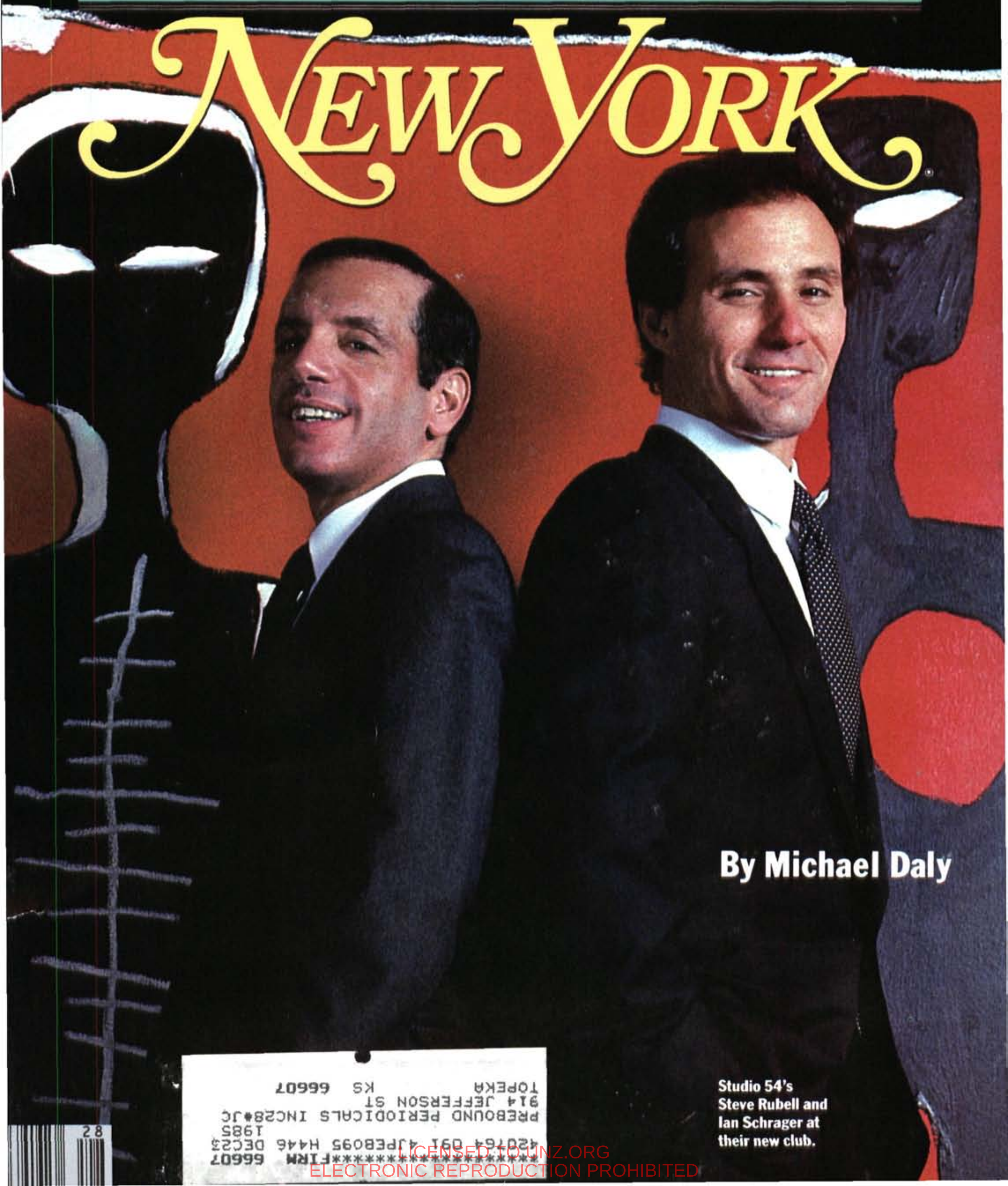
THE COMEBACK KIDS

From Prison to the Palladium With Rubell and Schrager

NEW YORK



By Michael Daly

Studio 54's Steve Rubell and Ian Schrager at their new club.

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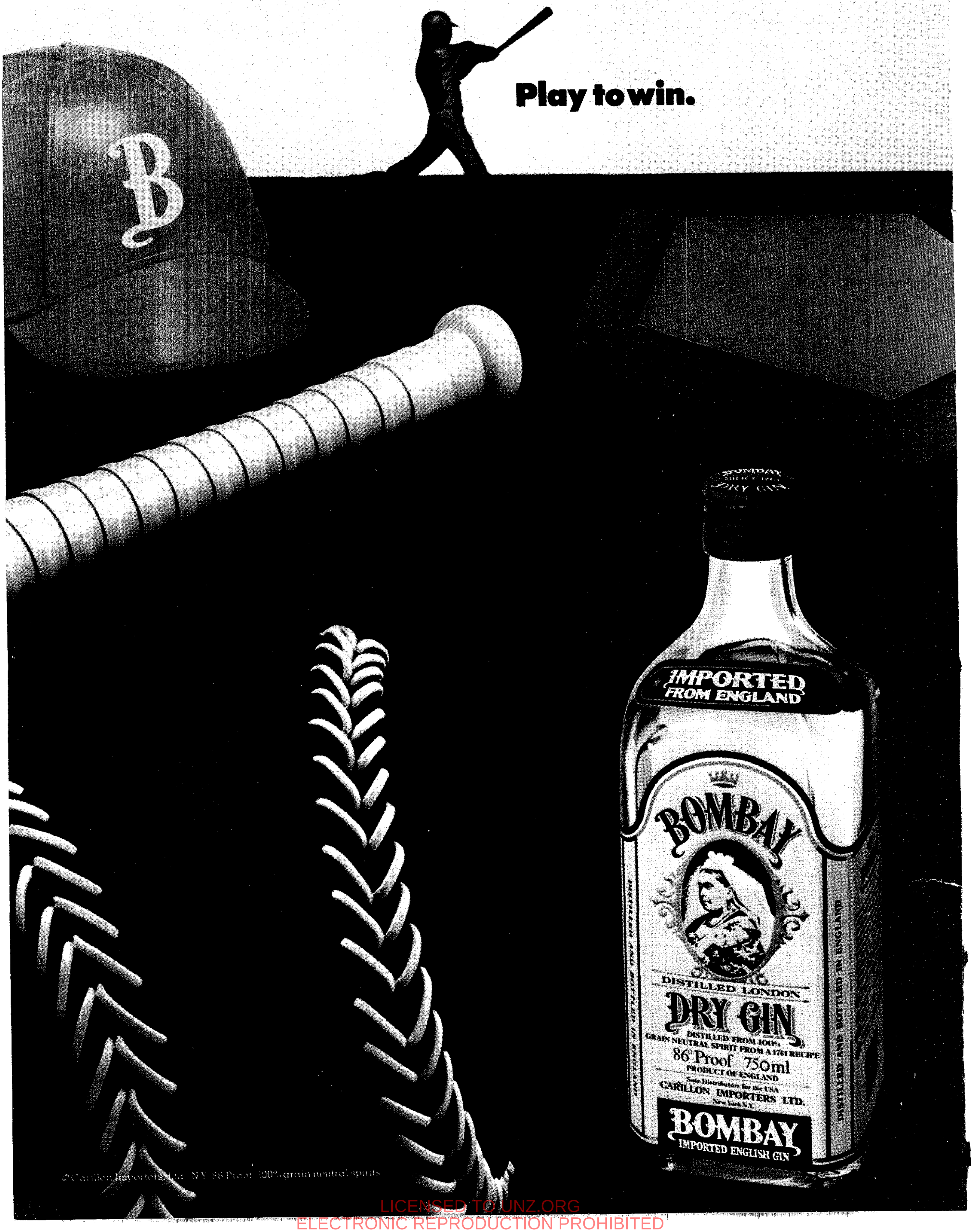
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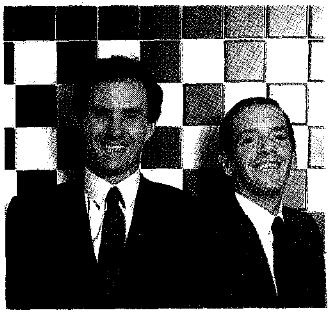
BY MICHAEL DALY



On January 30, 1981, Steve Rubell and Ian Schrager got out of prison and hit the comeback trail. When they began, they could not get a bank to give them personal checking accounts, much less big loans. Soon, they turned their attention from discos to real-estate development: Rubell began gossiping less about stars and more about mortgages, Schrager immersed himself in the study of architecture, and the pair spent their days worrying about financing, and agonizing over sinks. Just four years later, they have Morgans, a $14-million hotel, and the Palladium, a $10-million nightclub. "You sort of got to make yourself happy, you know what I mean?" says Steve Rubell.

40 WOR as in WAR

BY GIGI MAHON

For years, WOR was one of the best—and most profitable—radio stations in America. Recently though, WOR has been forced to fight the ratings wars, because although the station had plenty of listeners, by Madison Avenue standards they were too old. So WOR began to reorganize. And in the last few years, such on-air institutions as Arlene Francis, Pegeen Fitzgerald, Stan Lomax, Patricia McAnn, Jean Shepherd, and Barry Farber have departed, along with three general managers and an army of behind-the-scenes people. WOR listeners didn't take the change lightly, they took it personally.

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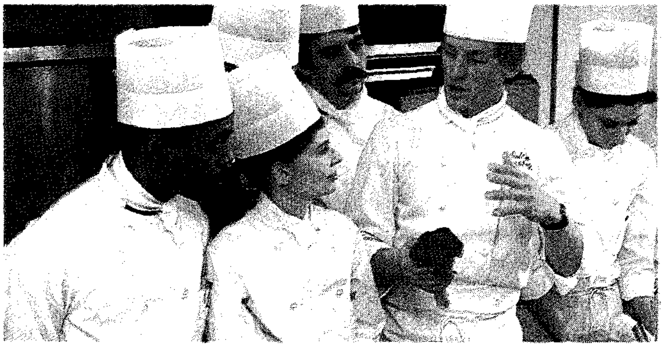
BY IRENE SAX

The academic names to drop these days aren't Harvard and Yale, they're the CIA, and Johnson and Wales—schools that train chefs. Many of the people attending them are middle-class career changers. Of the six schools that Irene Sax visited, some won't accept you unless you've worked in a restaurant; others don't care. Some teach management; others stick to sauces. All say that their graduates are ready to work as beginners in professional kitchens. A guide.



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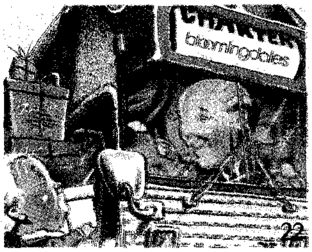

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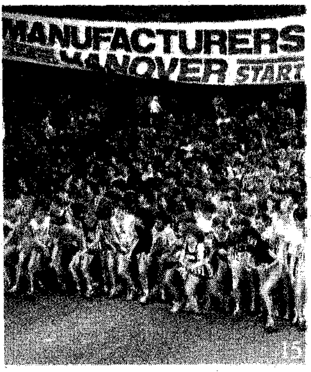

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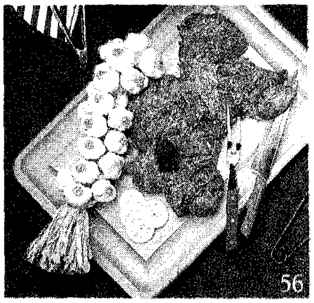
By Alexis Bespaloff

New wine from Alsace is worth drinking; old bottles and wine-related objects in a Cooper-Hewitt Museum exhibit are worth seeing.



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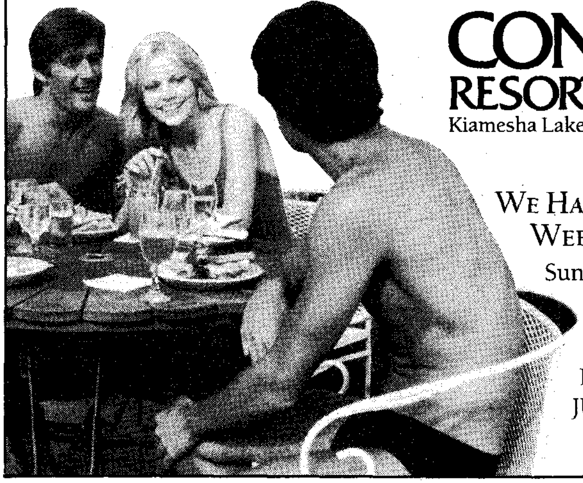

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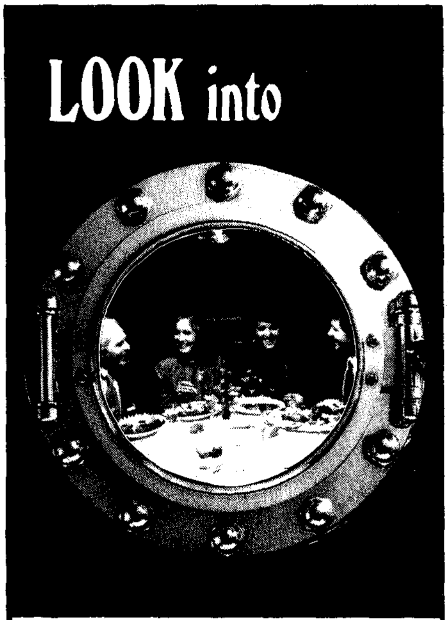

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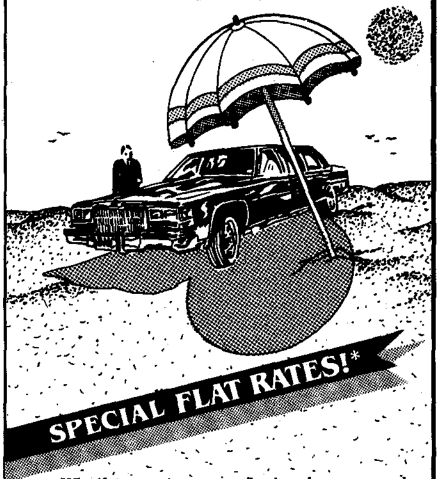
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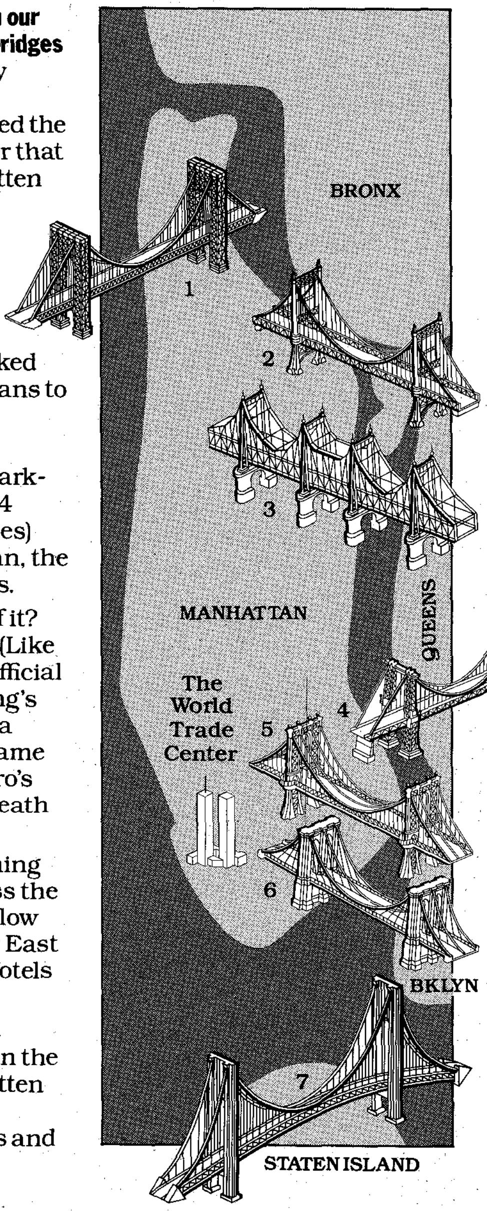

1. George Washington Bridge. Which bridge carries more traffic daily than any other in the world? The 179th Street connection to New Jersey, by George! The public so liked the original bare steel look that plans to clad the towers in granite were shelved forever.

2. Triborough Bridge. It's really a remarkable over-water highway system—4 bridges (including one that elevates) connecting 3 boroughs (Manhattan, the Bronx, Queens) and 2 river islands.

3. Queensboro Bridge. Never heard of it? How about "59th Street Bridge"? (Like Sixth Avenue, the official and unofficial names aren't the same.) Everything's contrary about this span. In an era when cable suspension was the name of the bridge game, the Queensboro's cantilevered, *lifting* from underneath the way a waiter holds a tray.

4. Williamsburg Bridge. Its 1903 opening turned a fashionable resort across the water, Williamsburg, into an overflow community for the teeming lower East Side. Almost overnight the posh hotels were shuttered and a remarkable industrial expansion began.

5. Manhattan Bridge. Third chapter in the history of suspension bridges written by New York, the Manhattan was opened in 1909. Carrying subways and a trolley (3¢ a ride), it helped complete the growth of Brooklyn begun by the other two spans.

6. Brooklyn Bridge. Once 17 ferries plowed across the East River to what was the independent City of Brooklyn. THE BRIDGE, history's first steel suspension span, changed all that. You haven't really seen it until you've traced its lacy beauty at dusk—gazing a quarter mile down.

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LETTERS

Dark Shadows

ONE WEEK YOU FOCUS ON ILLITERATE youths gone wild over designer clothes and gold teeth ["Hunting the Wolf Packs," by Michael Daly, June 3]. Three weeks later you feature the likes of Crispo, Le Geros, and von Bulow ["The Man in the Mask," by Anthony Haden-Guest, and "Von Bulow: Free at Last," by Joyce Wadler, June 24], who went wild over young designers and old gold. The next time someone suggests selective sterilization, make sure the selection takes place at both ends of the spectrum.

Grace Edwards-Yearwood
Brooklyn

IN WRITING OF THE ALLEGED "SHADOWY world" of Andrew Crispo, Haden-Guest has omitted some of the great things Crispo has done for others. Among these was his service as a member of the board of directors of a now defunct group that gave prisoners the opportunity to create beauty—by developing their ability as artists and giving them a chance to exhibit and sell their work. Crispo's assistance enabled PACE, the Prisoner Art Project, to mount more than 30 major exhibitions. Private sales at cocktail parties at Roy Cohn's house more than once rescued PACE from financial disaster. PACE ceased to exist shortly after Crispo and Cohn could no longer actively advise and support it.

A. Robert Freeley
Brooklyn

IT WAS QUITE DEPRESSING TO SEE ANDREW Crispo staring out at me from inside my mailbox after I came home from a hard day at work. Anyone who associates Andrew Crispo or Bernard Le Geros with homosexuals, or their acts with homosexuality, is sick. Crispo and Le Geros don't belong behind masks, they belong behind bars—forever.

Al Areggia
Manhattan

Tax Matters

AS MICHAEL KRAMER NOTES ["THE NATIONAL Interest: Amend Me," June 24], Reagan's "tax reform" would cut annual funding of public education by about $700 per student. Since teacher salaries are already too low to attract quality candidates, Reagan is really opting to hire only the dregs of the college graduates to teach our children. The consequent degradation of education would kill any hope of restoring our competitiveness in world trade. Doesn't Reagan believe it matters?

Frederick Lightfoot
Greenport, N.Y.

DEDUCTIBILITY OF STATE AND LOCAL taxes is inconsistent with Federalism because it compels the citizens of states that choose a low level of state and local government services to help pay, via the federal-tax expenditure that deductibility represents, for a high level of such services in other states. Hence, it is the sheerest nonsense to assert, as Kramer does, that New Yorkers want a high level of state and local services—and that they are willing to pay for them. It is also the sheerest nonsense for State Senator John Marchi to assert that in seeking the removal of deductibility from the tax code the White House is attacking New Yorkers for what they are doing for themselves, and likewise for Governor Cuomo to assert that such removal impedes the states' capacity to raise their own revenue. If New Yorkers want to be generous with public funds for a non-federal purpose, then let New Yorkers do so with their own money and not with that of the rest of the country.

J. Philip Anderegg
Queens

Femmes Fatales

AFTER READING "THE BOYS IN THEIR Summer Dresses," about the Latin Quarter's all-male show ["Fast Track: Mr. Peepers's Nights," May 27], I wondered how many New Yorkers recall the famous 82 Club revue on East 4th Street, which had its heyday from 1950 to 1971. It was considered a small-scale Latin Quarter revue, complete with a company of 40 female impersonators and a live orchestra. The production numbers were lavishly costumed and were interspersed with variety acts. Recently, the art of impersonation has sadly gone down the tubes with the advent of the lip-sync acts now popping up all over the country and on a weekly television show. Perhaps there is some talent displayed in the makeup and mimicry, but all this is lost when another voice (that of the star being impersonated) comes out of the sound system. This is not an art form. Artists such as T. C. Jones, Jim Bailey, and Charles Pierce are true female impersonators, as they not only look like the people they mimic but sound like them as well. I speak with some experience, having been the star and producer-director of the 82 Club revue for twenty years.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

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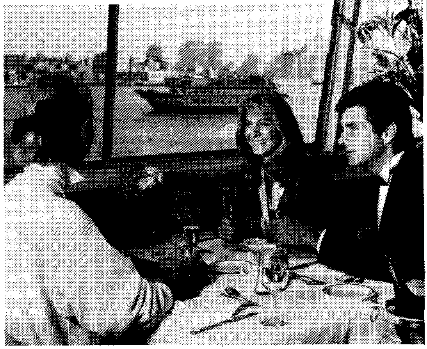

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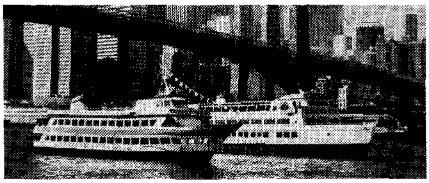

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One wonders whatever happened to the big time.

Kitt Russell
Greenville, S.C.

Connection Correction

BUCKMINSTER FULLER WAS NOT INvolved in any way with the founding of Earth Metabolic Design Foundation ["The New Drug They Call 'Ecstasy,'" by Joe Klein, May 20]. There had been a corporation founded by associates of Fuller's—Medard Gabel and Howard Brown—called Earth Metabolic Design, Inc., of New Haven, Connecticut. This corporation changed its name to World Game Projects, Inc., and is still in existence. To the best of my knowledge, the foundation mentioned in your article took that name from the corporation in New Haven. The activities of the Earth Metabolic Design Foundation, referred to in your article, do not reflect the philosophy of the late Buckminster Fuller.

Jaime Snyder
Executive coordinator
Buckminster Fuller Institute
Los Angeles, Calif.

Gross Misstatement?

I WAS SADDENED TO LEARN THAT, ACcording to John Simon's review of the revival of *The Odd Couple,* Sally Struthers had become "grossly overweight" ["Theater: Faking It," June 24]. I hastily examined the photograph that accompanied the article for evidence of this gross weight gain. It was immediately obvious that such terminology was more descriptive of Simon's head than of Struthers's body. Today, there is a prejudice against women whose bodies are even slightly softer than a man's.To support this bias, we've created a fun house, with rippling mirrors. When a woman sees herself in one of these mirrors, she runs out distraught. The next time she looks in that mirror, she is bulimic or anorectic. Simon has rippled that mirror further. Who will straighten it out?

Deborah Blau
Manhattan

Heart and Sole

IN RESPONSE TO JUDITH ALBERTS'S TIrade against New York City women wearing running shoes in transit ["Letters," July 1–8], I would like to correct her error of historical fact. Wearing running shoes with business clothes is not a "current trend." It is a fashion dictated originally by the transit strike of 1980, when not only yuppies, but all women who wanted to walk any distance emptied the stores of their Nikes. Sad to say, most of us lacked the guts to be so daring before the disappearance of the buses and subways took the decision out of our hands and into our feet.

Margaret A. Ost
Manhattan

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Young vs. Lupica: Hitting Below the Belt?

THERE WAS NO LOVE lost between sportswriters Dick Young and Mike Lupica when the two were colleagues at the *Daily News*. Still, fellow journalists were astonished when Young, now the star sports columnist at the New York *Post*, took the feud public last week.

Young devoted his entire Tuesday space to a satire of the 33-year-old Lupica's *News* column, which this month was expanded to include readers' letters and was moved to the Sunday paper from its Saturday slot. The Young column featured fake readers' letters to "Lupie," "Loopie," and "Lulu."

One letter sought "Lu"'s views on boxing, and had him replying, "It's been months since I've been to a fight." Another expressed sympathy for ballplayers who use cocaine. "Loo" responded, "I hereby invite all junkies to come up and sleep in my pad. Bring your own lines."

Lupica fumed to *New York*, "That's an extraordinary charge. I don't even drink anymore." Did professional differences of opinion motivate the onslaught? After all, sports fans pointed out, Lupica tends to side with the players, Young with the owners. Said Lupica, "I've decided that the event Young has been really furious about for 33 years is my birth." He went on to characterize Young, who has been writing about sports for 43 years, as a jealous, "pathetic," and "vicious, small-minded old man." He added, "You can quote me."

Young confirmed that Lupica was the column's target. "I despise him," he snarled. "He's a lazy little snot, as distinct from a newspaperman who will break his back for his newspaper. Once, when I was at the *News*, he was asked to cover a ball game because someone was ill, and he said, 'I don't cover ball games.' "

Why did Young slam the new format for Lupica's column? "I found it incredible that a man who thinks he has stature would run letters with replies in which he fawns over himself," he said.

Who'll Save the Children?

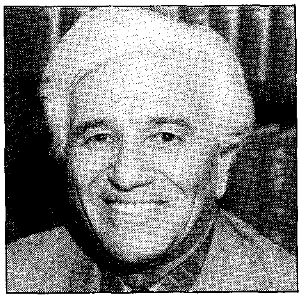
WHAT HAPPENS TO CHILD MOLESTERS after they're arrested in New York? Not much, says a scathing novel by Andrew Vachss, a lawyer who has represented children in some highly publicized cases.

In *Flood*, being published by Donald I. Fine in September, a day-care worker molests dozens of children and is arrested—only to be freed when he promises police he'll infiltrate a child-pornography ring. He never helps the cops, but he does abuse more kids.

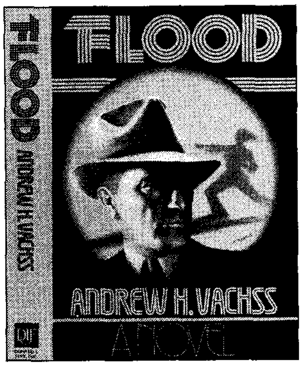
Some angry law-enforcement officials claimed that molesters have, in fact, been turned loose without even coming to trial. "The book is based on my work experience," said Vachss. "Kids don't vote, so it's open season on kids."

Media Notes

Playboy's DECISION TO PUBLISH NUDE photos of rock star Madonna came at a curious time. This month, radio ads feature a *woman* sharing a copy of the magazine, apparently part of an attempt by Christie Hefner to lure female readers. . . . In Wednesday's New York *Times*, reviewer Daniel Goleman lamented that *Savage Grace*, the juicy new saga about the Baekeland dynasty, should have included a "family tree." Goleman's review should have, too, chuckled one *Times* watcher, noting that *Savage Grace* coauthor Natalie Robins is the wife of *Times* reviewer Christopher Lehmann-Haupt. "That's why the review was assigned outside the immediate family," said a *Times* spokesman. Goleman, you see, is on the science desk.



Young: *A Lulu of a column.*



FLOOD

ANDREW H. VACHSS

A NOVEL

Vachss work: *"Open season."*

Hefner: *Playing both sides.*

Those Battling Balduccis

THEY'RE NOT HURLING THE GORGONZOLA at one another, but following a family fight, two members of the Balducci clan are selling their share in Greenwich Village's gourmet grocery store and are leasing the space now occupied by Fay and Allen's Food Halls on Third Avenue at 71st Street.

"We'll make it another Balducci's," vowed Grace Doria, daughter of Louis "Pop" Balducci, who founded Balducci's in 1945. She and her husband, Joe, will run the new store with their six children and, she insists, with the help of the family patriarch. "Pop wanted to start a new life for his grandchildren," Grace Doria asserted.

She accused Andy Balducci, her brother and a partner in the Village store, of "always verbally humiliating Joe" and of "taking the glory" for Balducci's growth while the Dorias "did the work."

Andy retorted that it was the Dorias' kids who wanted to be "big wheels" and start the new store. "They thought they should be privileged and work in only a very superficial way," he said. "My dad had nothing to do with the split. He's staying with us," he claimed. The elder Balducci couldn't be reached.

Andy insisted the Dorias won't be missed, even though the Italian-born Joe is said to be the man who introduced New Yorkers to such delights as radicchio. Andy's wife and four daughters will remain with the Village store.

Where does all this leave Fay and Allen's? Its café will join the seafood restaurant that this family—which *isn't* brawling—operates across the street.

Photographs: top, Louis Liotta/New York *Post*; **bottom,** John Bryson/Sygma.

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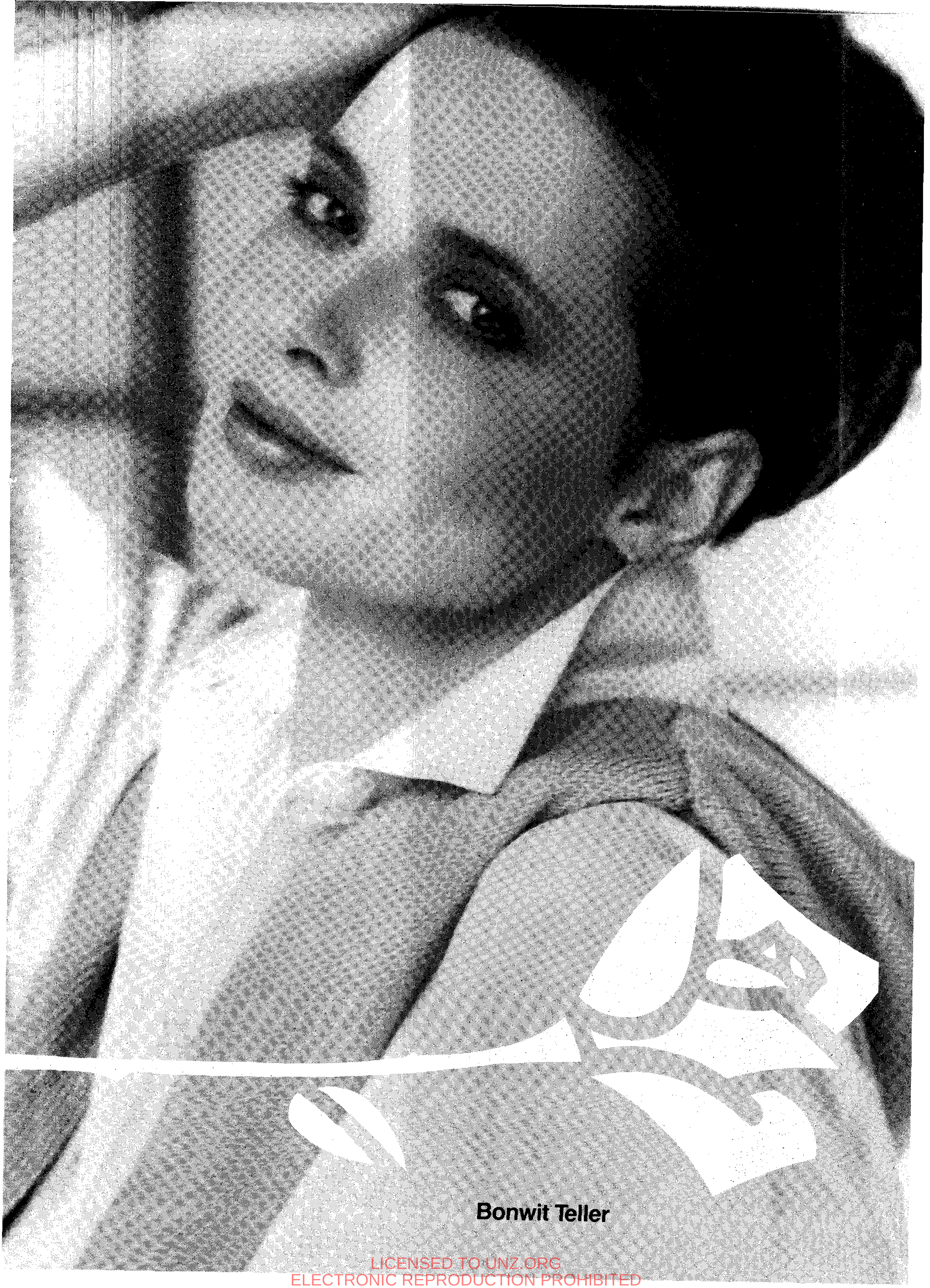
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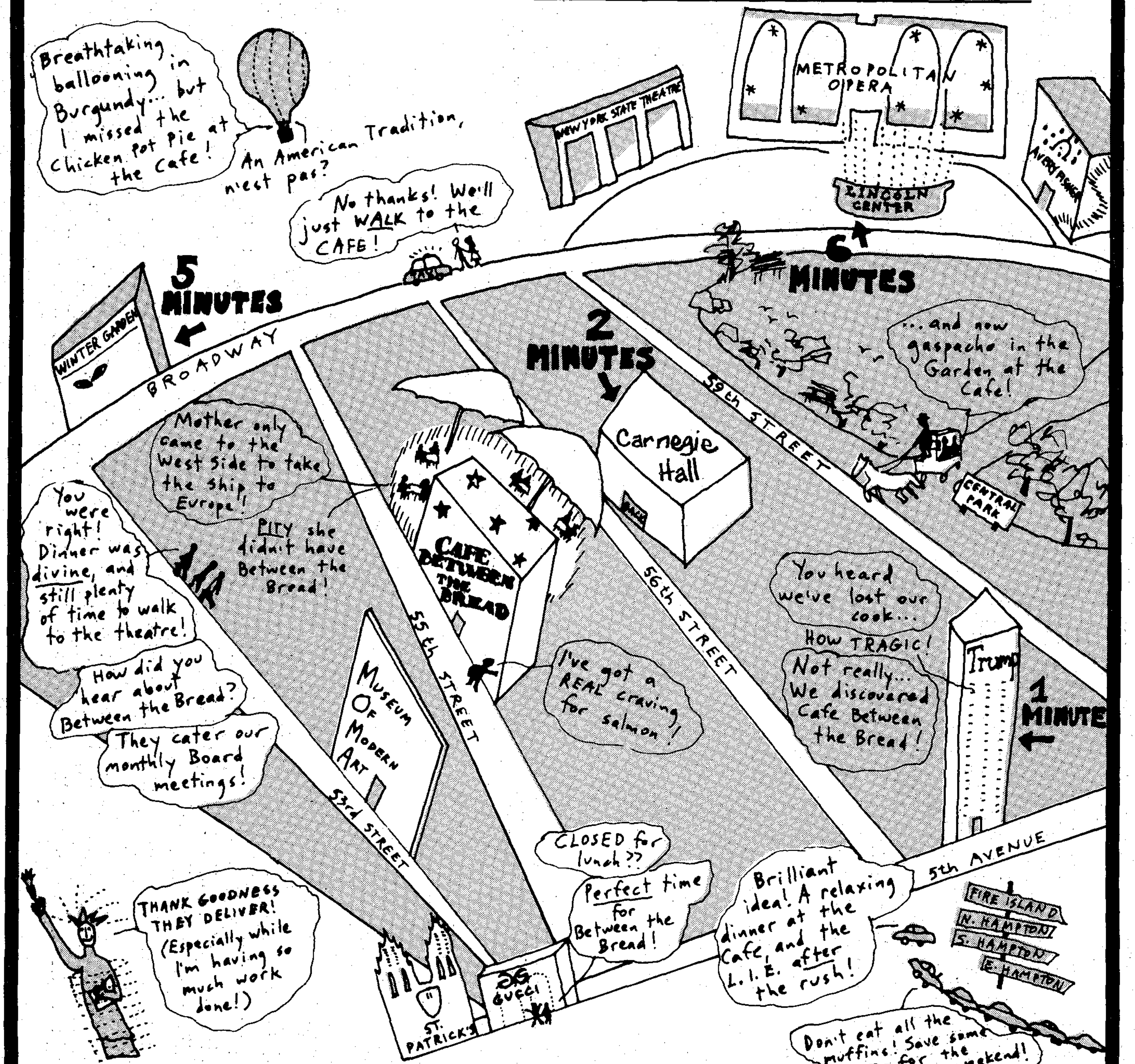
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6 MINUTES
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Carnegie Hall
...and now gazpacho in the Garden at the Cafe!
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CENTRAL PARK
Mother only came to the West Side to take the ship to Europe!
PITY she didn't have Between the Bread!
You were right! Dinner was divine, and still plenty of time to walk to the theatre!
CAFE BETWEEN THE BREAD
56th STREET
You heard we've lost our cook...
HOW TRAGIC!
Not really... We discovered Cafe Between the Bread!
Trump
1 MINUTE
How did you hear about Between the Bread?
They cater our monthly Board meetings!
MUSEUM OF MODERN ART
55th STREET
I've got a REAL craving for salmon!
53rd STREET
CLOSED for lunch??
Perfect time for Between the Bread!
Brilliant idea! A relaxing dinner at the Cafe, and the L.I.E. after the rush!
5th AVENUE
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N. HAMPTON
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THANK GOODNESS THEY DELIVER! (Especially while I'm having so much work done!)
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FOOT SOLDIERS

Manny Hanny's Corporate Run

A FEW HOURS AFTER THE STOCK MARKET closed on June 19, over 70 employees of an investment firm changed into blue-and-white T-shirts and reassembled at the Essex House. They milled and chatted, trying politely not to stare at the unexpectedly hairy armpits and naked thighs of their co-workers. Then coordinator Leslie Schwartz called everyone together and said a few inspirational words. Within moments, the runners were jumping up and down, shouting cheers: "C'mon! Let's do it for Kidder, Peabody!"

Not just another road race, the Manufacturers Hanover Corporate Challenge series has in nine years become the largest, gaudiest, and most dead-serious corporate competition in the nation. In New York, where 1,100 firms enter two out of three races (the second is this Tuesday, the third is August 6), Manny Hanny limits registration to 10,000 per race. For many companies, it's the only time of the year when senior management and workers get together on relatively equal footing. "Our CEO looks just as funny in running shorts as a 21-year-old clerk—and they both get pretty sweaty," said Irving Trust's captain, Ed Nolan Jr. On these summer evenings, Central Park turns into a confetti-colored celebration of corporate bombast. "This is just market leadership demonstrating itself on the road," offered Tim Helms, Goldman, Sachs's co-captain. "For us, beating Salomon Brothers is particularly sweet."

To keep everyone goal-oriented and happy, Manny Hanny gives out placement awards for the male, female, and coed teams in nine business-related divisions. "We usually do very well in the Other category," said Dan Deely of Wilhelmina Models, which calls itself Willie's Warriors. In Central Park, where teams mark meeting spots with bold company banners, they tend to claim turf next to their business competitors. On June 19, BBDO took its place alongside Ogilvy & Mather. MCI, its runners wearing AT&T-buster singlets, lined up next to AT&T, which has one of the country's best running teams. An MCI runner remained valiantly unfazed. "They may win *this* competition," he said, "but in the market, we will continue to kick ass and take orders!"

High visibility counts for a lot at the Corporate Challenge, and many teams place major emphasis on their singlet slogans; Manny Hanny even gives prizes for the most creative and the most corporate T-shirts. "We Run the Street," said Morgan Stanley's. "Good as Gold"—Sabin Commodities. From Pinwheel: "Be Patient I'm an Artist." The runners from the Kings County D.A.'s office announced, "We Catch Brooklyn Dodgers." When Helms of Goldman, Sachs, which will compete in the second and third challenges, was told that some brokerage houses wear red uniforms, he sniffed. "Red is not good karma. Red is something this firm doesn't like to see on the bottom line or at the finish line."

AT&T, which sent 183 runners to the June 19 race, starts organizing its teams in late March, compiling a computer data base with everyone's mailing address, running level, racing times, and uniform size. Irving Trust schedules several practice runs. The Corporate Challenge is held in fourteen cities, but the New York race is the most prestigious, and runners from branch offices as far away as Tulsa have flown in to compete for their company. Teams often accuse one another of hiring nationally ranked runners and giving them bogus corporate titles. "If we were really serious, it'd be frustrating," said Helms with a sigh. "We line up our best runners, and then, on the day of the race, deals come in and they're on a jet somewhere."

Though the Corporate Challenge obviously replays the daily competition between companies, it can also re-create, and even rewrite, intra-office scenarios. "We have a different pecking order in the bank than on the field, but we do have people running shoulder to shoulder with the same guys they're competing with in the office," said Irving Trust's Nolan, who beat his own office challenger on June 19.

Years of competitive running and corporate savvy have taught Helms how to deal with the occasional reversal of the corporate hierarchy at the finish line: "One of our fastest runners is a clerk, a kid right out of high school," he said. "So I try and justify running times on an age-salary formula. The older you are, the more you make, the greater the privilege you have of being slower."

The first race of the night is open to men who run a seven-minute mile or faster. On June 19, about 3,200 entrants fanned out along West Drive. And toeing the starting line at the front of the fast-track pack were human greyhounds representing Macy's; Kidder, Peabody; Rodale Press; Bear, Stearns; Irving Trust; ITT; and George Braziller. "Those guys at the front talk only to God. The rest of us talk to Fred LeBow," said Nolan, a triathlete and 5:38-minute-mile slouch. Bobbing, jockeying, cursing, and elbowing, the seething front-runners looked as if they were reenacting the morning countdown scene at the stock exchange. And then they were off.

As the last of the fast men crossed the starting line, a few women leapt in and began running at their heels. "Oh, they're not competing with the men," said a haughty female spectator. "Those

MANUFACTURERS HANOVER
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NEW YORK ROAD RUNNERS CLUB

Fast track: *Reenacting the morning countdown at the stock market.*

Photograph by Julie Betts Testwuide.

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Show Times: 8 & 11:30 P.M.
Ticket Prices: Tues-Fri & Sun $12.50 & $15
Sat $15 & $17.50

All performances subject to change.

women are running with them just as a warm-up."

Over the years, Manny Hanny has got complaints that women should be allowed to run with the men, but the bank insists that most women prefer to race with their own and that "even the fast women would just get lost in the men's pack." The women's race has its ultrarunners, too, but is also notable for its more generous, happy-go-lucky souls. As the first eight women runners made the turnaround and streaked past the puffing pack, the women spontaneously cheered and applauded them on. Three weekend joggers from one office plodded along together, laughing and gossiping, until a Salomon Brothers woman burst ahead of them. "She's like ready to zoom!" exclaimed one, startled.

Runners in the second, slower men's race are not supposed to finish in under 22:45; if they do, their entire team will be disqualified. "I don't care if you're having the day of your life," growled one captain to his huddled runners. "If you're about to beat that clock, stop and have a beer."

Either some men weren't warned, thought they could bend the rules, or were uncharacteristically modest about their potential times: Spotters from the New York Road Runners Club started corralling runners in front of the finish line at 18:00. They eventually restrained about 35 dumbfounded runners, who yelled, cursed, and even threw punches as they watched their times tick down to 22:45, when they were released to finish.

Each company takes the combined times of its fastest runners and turns them over to the New York Road Runners Club. On June 19, the top men's teams overall were (1) AT&T, (2) Rodale Press, (3) One Hour Film Developing, (4) Consolidated Edison, and (5) Grumman Aerospace. The top women's teams overall were (1) Citibank, (2) AT&T, (3) Rodale Press, (4) Ogilvy & Mather, and (5) Condé Nast Publications. And the top coed teams overall were (1) New York Stock Exchange, (2) Morgan Guaranty Trust Company, (3) Manufacturers Hanover, (4) ITT Defense Communications Division, and (5) Rockefeller University.

After the races were over, runners tarried in the park, dripping, relieved. The party hour, the real prod for most Corporate Challengers, was upon them. Some companies sponsored catered dinners in the park. Kidder, Peabody repaired back to the Essex House; Dun & Bradstreet took its 350 to the St. Moritz. And bars and restaurants on both Third and Columbus were jammed with sweaty runners who gulped beer and launched into endless analyses of their performances.

"I predicted what I'd do, and I did it!" boasted a young Bear, Stearns trader to his companions. "And less!" ■

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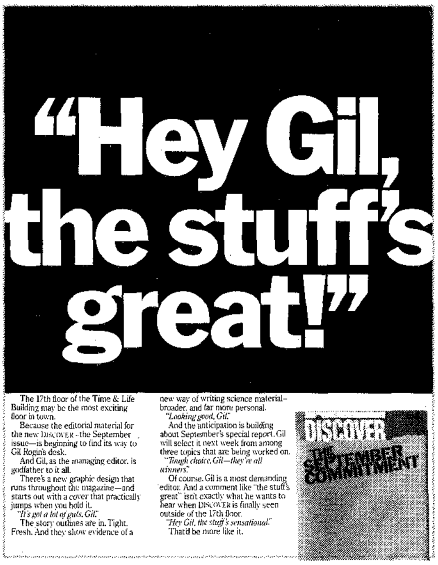
Reinventing *Discover*


"Hey Gil, the stuff's great!"
DISCOVER
THE SEPTEMBER COMMITMENT

The 17th floor of the Time & Life Building may be the most exciting floor in town.

Because the editorial material for the new DISCOVER–the September issue—is beginning to find its way to Gil Rogin's desk.

And Gil, as the managing editor, is godfather to it all.

There's a new graphic design that runs throughout the magazine—and starts out with a cover that practically jumps when you hold it.

"It's got a lot of guts, Gil."

The story outlines are in. Tight. Fresh. And they show evidence of a new way of writing science material–broader, and far more personal.

"Looking good, Gil."

And the anticipation is building about September's special report. Gil will select it next week from among three topics that are being worked on.

"Tough choice, Gil—they're all winners."

Of course, Gil is a most demanding editor. And a comment like "the stuff's great" isn't exactly what he wants to hear when DISCOVER is finally seen outside of the 17th floor.

"Hey Gil, the stuff's sensational."

That'd be more like it.

DISCOVER
THE NEWSMAGAZINE OF SCIENCE
Premature Babies: A $2 Billion Dilemma
ON THE 40TH ANNIVERSARY ... THE BOMB MAKERS

A need for noise: *One of* Discover*'s new ads; the August cover.*

WHILE THE FRONT PAGES OF THE NEW York *Times* were carrying the highly charged story of the TWA hostages over the past few weeks, another sort of drama was unfolding on the back page. There, in the space reserved for big-ticket advertising, readers were gripped by the eleven-part saga of something called the September Commitment.

"Time Inc. has pulled out all the stops," announced an early bulletin. "The expanded team is now in place" (Day Three). "Intensity has been building daily" (Day Five). And then the final resolution, in type two inches high: "Hey Gil, the stuff's great!"

The September Commitment proved to be nothing more than the relaunching of *Discover* magazine—perhaps Time Inc.'s least distinguished product—with a new design and fresh editorial content for the September issue. The $1-million ad campaign, with its portentous slogan and sappy copy, caused a lot of people to cringe. The ads are written in the style of Madison Avenue Terse: Short sentences. Punchy. Tight. "What will readers expect? Thousand-page issues? Cinemascope? Dolby sound?" asks Gil Rogin, *Discover*'s new managing editor and the "Gil" who is the hero of the September Commitment campaign.

But John Emmerling of John Emmerling, Inc., the copywriter; Jim Hayes, *Discover*'s publisher; and Henry Anatole Grunwald, Time Inc.'s editor-in-chief, who signed off on the ad copy, all defend the need to "make some noise" with the redesigned magazine to signal the New York advertising and media tribes that Time Inc. is making a major investment. For a lot more is riding on the new *Discover* than the hyped copy suggests. Time Inc. is putting its millions into *Discover* II despite the flat performance of *Discover* I and despite signs that the entire field of science magazines is sagging. It's almost like *Prizzi's Honor,* a matter of showing that Time Inc. still can do what it's supposed to do—publish good magazines.

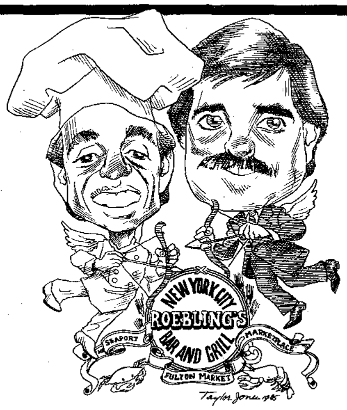
The mark of the company has been the start-up of imaginative, new categories of magazines: *Time, Life, Fortune, Sports Illustrated, Money,* and *People* all broke new ground. But then was then. In recent months, Time Inc. has cut back its Magazine Development Group and purchased *Southern Living* magazine, apparently favoring the acquisition of other people's successes over its own creativity. The course of *Discover* II over the next year, as well as the reception given Time Inc.'s *Picture Week* during its test marketing this fall, will help determine whether the current managers of the Luce empire still know their business.

When Time Inc. first moved into the science-magazine field, five years ago this summer, with *Discover,* it looked as if the magazine would have easy sailing. At the high end of the competition sat prosperous *Scientific American,* in business since 1845 with its demanding, "serious" articles. At the low end was the two-year-old *Omni,* from Robert Guccione and the folks who gave us *Penthouse.* Mainly flash and filigree, *Omni* preached salvation through science, roughly standing to *Scientific American* as Dr. Joyce Brothers, say, stands to Albert Einstein. This high-low distribution seemed to leave the middle open. As an executive at *Scientific American* now recalls, "A lot of so-called smart magazine people looked at our circulation and advertising numbers and figured, 'If *S.A.* can make it with its unintelligible stuff, just think what we can do with something really good.' "

The empty middle crowded up very quickly. About the time *Discover* appeared, the Hearst Corporation repositioned its 43-year-old *Science Digest* as a standard-size magazine, and the American Association for the Advancement of Science, a nonprofit group based in Washington, D.C., moved its *Science 80* (now *85*) magazine from bi-monthly to monthly publication. All these changes were accompanied by superheated talk about "the information explosion," "the importance of science and technology in our daily lives,' " and the vast, upscale, educated audience waiting for new science magazines. *Discover*'s first publisher grandly put the potential audience for his magazine at 11 million households.

Discover never quite achieved orbit. It began with a circulation guarantee of 400,000 and eventually reached 850,000. But renewal rates were disappointing, and readers were younger and less affluent than advertisers desired. "The magazine couldn't escape the image of being read by smart college chem majors and their teachers," says one editor at Time Inc. Meanwhile, across town, *Scientific American* could boast that it was read by corporate executives and other "thought leaders" who had made it to the top because of their scientific and technical skills (and who renew their subscriptions at an enviable rate of 67 percent).

Explanations of *Discover*'s troubles vary, depending on who is talking. Some editorial people believe there was too much turmoil on the business side. Others trace the problems to the monthly product itself. *Discover*'s first editor was Leon Jaroff, the respected science editor of *Time* magazine who had lobbied Grunwald and other *Time* corporate executives to start the magazine. *Discover* was sold as "The News-magazine of Science," and it had—unfortunately—some of the overly manicured style of the newsweeklies. A lot of the excitement about the processes of science was squeezed out of stories. The results were described, even within Time Inc., as



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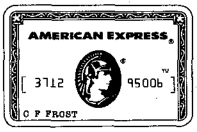

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stodgy, dull, and dry. One editor at the magazine claims, "Our writers were less 'gee whiz' in their copy than the scientists themselves."

Still, *Discover*'s difficulties were bigger than any single staff or style and extend to the entire science-magazine category. The science magazines, new and old, must contend not only with overcrowding but with wider social and economic changes as well. The mainstay, liquor advertising, is imploding with the fitness boom, while the failed promise of the home-computer market has slowed another expected stream of ad revenues.

Worst of all, the audience for a middle level of science discourse—something between the demanding *Scientific American* and the spacy *Omni*—also appeared to evaporate. When all the survey data about the alleged heightened public interest in science and technology are carefully combed through, it turns out that a great deal of the middle-level-discourse attention really focuses on body and health concerns. Not physics or space or high tech, but stories about the brain, behavior, and exercise and nutrition, for example, are the hot topics. This reader interest, in the opinion of T. George Harris, the veteran editor of *American Health* magazine, reflects the real news thrust of research today, centering, as much of this research does, on what Harris calls control over our bodies and minds. The compelling human-interest stories tend to be biological. What's more, the health-and-fitness magazines have what the trade calls an "endemic advertising base"—beauty aids, food supplements, and similar products.

Thus, while *Discover*'s circulation leveled off and its ad pages dove (from 509 in 1983 to 434 in 1984), the three-year-old *American Health* was among the fastest-growing magazines. The science category today is in such disarray that at least one competitor says he expected Time or Hearst to quit. "They're waiting each other out," he claims. "The first to go is judged 'cowardly.' The second is acclaimed for being a shrewd publisher."

It is into this minefield that Gil Rogin is guiding the new *Discover*. In the September Commitment copy, he is both godfather and miracle worker—the former managing editor of *Sports Illustrated* "known for his dedication to absolute clarity, style and humor . . . [who] looks for the deeper implications in a story." Rogin himself refers to "that fictitious character with a real name" in the ads; he talks candidly about his "competitors and fellow sufferers" in the science-magazine field. In fact, he may have some of the answers to ease *Discover*'s pain.

First of all, he's not a science specialist, but a sports editor and accomplished novelist. He is also something of a character, even an intellectual. "It's already a lot looser around here," reports a staff writer. Without waiting for September to arrive, Rogin, with Grunwald as a more than casual auditor, has been gradually moving *Discover* in the direction of the more elegant, more sophisticated magazine they say it must be to succeed with the desired audience.

There's a certain irreverence, rare in science writing, evolving in their magazine. The June issue went so far as to include a Jules Feiffer cartoon to illustrate an article on the science of decision-making. The July cover featured a shark out of *Jaws* and type reminiscent of the early *New York*. The current August issue is a circa-1960s *Esquire* knockoff; for a story marking the fortieth anniversary of the World War II bombing of Hiroshima, Rogin's cover skips the expected sobriety. "Say Hi to the Bomb Makers," the cover proclaims, showing a photo of some of the technocrats involved with the U.S. nuclear-weapons arsenal.

As Rogin sees it, part of his assignment is much the same as copywriter Emmerling's: *Discover* must call attention to itself and "draw into the tent readers who may not be interested in science per se." Or as Grunwald says, "A market doesn't always exist—sometimes it needs to be created." To attract such a middlebrow market, the new *Discover* will offer regular "special reports" that group two or more articles linked by a single theme. (Not so incidentally, *Scientific American*'s best journalism is often its September single-topic issue.) The idea is that the non-scientist reader might be attracted to such focused journalism.

Publisher Hayes—optimistic, like all of his breed—projects the *Discover* audience at upwards of 1 million, and says the new magazine will deliver more than 900,000 readers by mid-1986. If he can make good on that projection, the next hurdle will be finding the advertisers who want those readers.

Will the new *Discover* fly? No crowds are likely to throw their hats in the air when the September redesign arrives on the stands. But neither is *Discover* II likely to be a *Vanity Fair*—that apogee of overpromise—in the making; too many talented people and too many resources have been mobilized by Time Inc. "I believe in the power of the empire," says publisher Owen J. Lipstein, who labored for the AAAS's *Science 81* before he jumped ship (and category) to start *American Health* in 1982. "Time Inc. as a company still knows how to move, maybe clumsily, from A to B to C when it sets its mind to it."

Perhaps, but in science as in science-magazine publishing, mind doesn't always triumph over matter. The market just may not exist. Time Inc. still has a lot to discover about science, and about its audience. ■

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The Bottom Line/Dan Dorfman

BAD NEWS ON THE HOME FRONT

Investment Lemons

FALLING INTEREST RATES AND RISING stock prices should add up to a surge in the value of homes. But it isn't happening. Middle-class America's most precious investment—a lemon in most parts of the country over the past five years—is in for even tougher times.

Several shocking statistics bolster this point of view. A record inventory of 5 million homes—362,000 of them new—are up for sale, according to the National Association of Home Builders.

What's more, a survey of 140 major communities, just completed by the Nationwide Relocation Service of Laguna Hills, California, found that about two out of three communities were suffering from flat to lower home prices in the first six months of 1985. The previously hot New York area is among the majority with flattening prices.

Michael Sumichrast, chief economist for the National Association of Home Builders, sums the situation up bluntly: "The flood of homes on the market is going to get even larger." The clear implication: Most homes look like poor investments for the next couple of years.

Sumichrast cites several major problems:

☐ Mortgages are still too expensive for most people, with 30-year fixed-rate mortgages averaging 12.5 to 13 percent and adjustable-rate mortgages averaging between 11 and 11.5 percent. (Sumichrast figures that at the current mortgage-rate level, only about 15.5 percent of all American families—9.5 million—can afford to buy a house.)

☐ Population growth is declining within the biggest segment of home buyers—the 28-to-35 age group.

☐ Though the unemployment rate has come down over the past couple of years, it's still high at its current level of 7.3 percent. In 1979, at the time of the last economic recovery, the jobless rate stood at 5.8 percent. And in the recovery before that, in 1973, the unemployment rate was just 4.9 percent.

On top of this, Sumichrast says that if the Reagan tax package goes through—in particular, the provision eliminating the deduction of property taxes—home values could quickly dip 4 to 8 percent. No doubt the prospect of such tax reform is already depressing prices somewhat.

Granted, interest rates could continue to come down, but the general view is that a further drop would be modest. The reason: Any sizable credit easing now would ignite new inflationary fears—and no doubt a lot of selling—in the financial markets.

In effect, then, most of the country's 56 million homeowners appear to be in a bind. They're sitting with a property that not only may fail to keep pace with inflation but may even shrink in value.

The survey by Nationwide Relocation bears this out. In Washington, for example, home prices (reflecting a three-bedroom, two-bath house) fell 4.6 percent in the first half of this year. Prices were off almost 1 percent in Oregon. In a number of states where home prices had jumped sharply in the recent past, growth has now slowed to a crawl. Typical are California, up just 2.1 percent in the half, and Arizona, up only 1.9 percent. That's well below the inflation rate of about 4 percent over the past six months.

A DILAPIDATED MARKET

NEW HOMES

Year	Median Price	Gain
1976	$44,200	—
1979	62,900	42.3*
1980	64,600	2.2
1981	68,900	6.6
1982	69,300	0.6
1983	75,300	8.7
1984	79,900	6.1
1985	81,000 (est.)	1.4

EXISTING HOMES

Year	Median Price	Gain
1976	$38,100	—
1979	55,700	46.6*
1980	62,200	11.7
1981	66,400	6.8
1982	67,800	2.1
1983	70,300	3.7
1984	72,400	3.0
1985	74,900 (est.)	3.5

*Percentage gain from 1976; all other gains listed are annual gains from previous year.
SOURCE: National Association of Home Builders.

Overall, home prices in the 140 surveyed communities rose about 3 percent.

Certain states, though, managed to achieve above-average gains in home prices, with the Northeast leading the way. The highest gains were in Massachusetts, with home prices jumping 11.3 percent. A low unemployment rate and sparse home building in recent years were the big factors. In Boston, the surveyed homes jumped in the past six months from $159,000 to $176,900. Connecticut was No. 2, with a 9.4 percent rise in home prices. In Fairfield County, the southern part of the state, the average home shot up from $242,000 to $266,000. Vermont was No. 3 in home-price gains, with an 8.9 percent advance.

In New York's suburbs, according to the survey, the homes covered turned in a flat showing. It was $217,000 six months ago and remains about that today. Another survey, covering the Manhattan co-op market, shows a slight decline in prices over the past six months. Douglas Elliman, a real-estate firm specializing in luxury apartments, says prices have dropped from $124,354 a room to about $121,000. In June 1984, the average room went for $109,000. "I think we've hit a temporary lull that could last three months, maybe longer," says Roger Tuckerman, Elliman's executive vice-president.

The findings on New York seem to contradict an earlier study by the National Association of Realtors that reported sharply rising New York home prices in the first quarter.

The current flattening of home prices follows a period during the late 1970s when prices went through the roof. Between 1976 and 1979, new homes jumped 42.3 percent in price, while existing homes climbed 46.6 percent. Homes in those days were part of an investment boom. But since then, as the accompanying chart shows, gains in home prices have steadily eroded. More of the same will happen this year if Sumichrast is on target. For example, new homes are expected to advance just 1.4 percent this year—from a median price of $79,900 to $81,000. Last year, the gain was 6.1 percent. Existing homes are projected to rise a mere 3.5 percent this year—from $72,400 to $74,900. Last year, they rose 3 percent.

"If you need a roof over your head, buy," Sumichrast says, summing up. "But as an investment—forget it."

Labor's Different Strokes

BESET WITH COST OVERRUNS IN HIS DEFENSE budget in 218 A.D., the Roman emperor Macrinus came up with what he thought was a clever solution. He decided to pay new recruits at a lower rate than his experienced soldiers. The plan turned out to be a flop: The army revolted and Macrinus was executed.

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The idea of a two-tier labor system has survived, however. In fact, it is rapidly picking up support in this country and may eventually reshape the way salaries and benefits are paid to future employees—especially those earning $40,000 a year or less. Just recently, United Airlines wrapped up a new labor pact that gives starting pilots $1,800 a month in their first year and $2,200 a month in their second. By contrast, the previous contract called for starting salaries of $1,871 a month, rising to $3,646 a month the second year.

Under a two-tier labor system, current employees would, in effect, sell out future workers. New employees would be discriminated against in wages, benefits, or both. For example, new employees may start at a lower salary than old employees did, receive smaller wage hikes than old employees do, wait longer for pay hikes, and never reach the top wage levels of the senior employees. In other possible cases, new employees may have to wait six to nine months before being covered by a company medical program, or they may be required to pay a portion of their medical benefits for a certain period before the employer assumes the expense.

Basically, the new worker can no longer expect the benefits of the last 30 to 35 years of negotiated contracts, says Jerry Glassman, managing partner of Grotta, Glassman & Hoffman, a New Jersey labor-law firm that represents management.

Glassman calculates that 23 million Americans, or nearly one out of every four workers, will fall under the two-tier system by the end of next year. Half the unionized workers may be two-tier within seven to ten years, he says. Why? Because of deregulation and growing competition from cheaper labor both in the Sunbelt and abroad. Workers will have little choice, Glassman maintains. More and more companies will be forced to adopt two-tier, he says.

Some retailing, insurance, and milk-delivery businesses have already gone two-tier, and Glassman sees the system spreading rapidly in the textile and apparel, data-processing, and warehousing fields. In line with government cost-cutting, government employees will also be affected, Glassman says.

For management, a two-tier system is an obvious way to cut costs. For labor, Glassman outlines various pros and cons. Older employees are able to preserve their contract gains, but a two-tier system makes them targets for dismissal, as management tries to eliminate the most expensive employees. The lower costs of the two-tier system may help open up jobs for new employees, but on the other hand—and it's a painful fact—those employees may never get equal pay.

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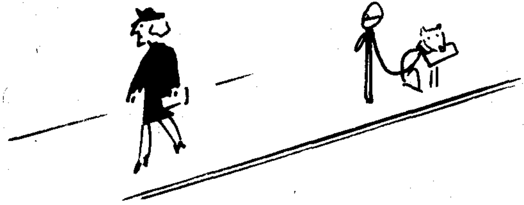


HARD HATS

The Hole Truth

NEW YORKERS EXPECT TO meet up with all kinds of odd things in Central Park. But the 250 or so gaping holes that have appeared in the last few months between 72nd Street and 85th Street have thrown even the most sophisticated city folk for a loss.

These eyesores, which run from three to twelve feet in diameter and are fenced off, have nothing to do with six-foot moles or desperate attempts to strike oil. They are part of a plan to refurbish part of the park's ancient water-main system, which supplies water to drinking fountains and bathrooms.

Since March, engineers have been crawling down through the holes to get at filthy century-old pipes that haven't been attended to in decades. "It's a kind of Roto-Rooter operation," says Parks Commissioner Henry Stern. "They're getting down there to clean the sludge out of the pipes, and then they're sealing them up with cement linings."

The holes will then be filled with dirt. Stern says that work on the $1-million project should be done by the fall. So far, he says, "they haven't run into any bedrock or nineteenth-century streams down there."

Fortunately, none of the park water mains have broken in recent memory. There were 498 such breaks around the the city last year, some of them causing extensive flooding and traffic backups.

Officials, however, don't anticipate similar problems in the park. "The broken mains under the streets have often been worn down by the vibrations from heavy traffic and subways," says a Parks Department spokesman. "We don't have too much of those." P.B.

BRIEF LIVES

LOUISIANA LIGHTNIN'

'THE PLACE WAS FULL OF NEW Yorkers, and it felt Yankeefied," says Nancy Lemann in her modest drawl, describing a large, bad party she attended recently. "The people spent all their time making deals. Nobody got drunk or had breakdowns, except me."

The party—like Lemann's small breakdown—was occasioned by the success of her first novel, *Lives of the Saints*, a comic elegy to southern follies, parties, and fallings-apart that "took three months to write and seven years to get published," and received fine notices once it did (*New York*, June 24). And though Lemann, 29, at times seems no more fond of New York than of its parties, she's extremely glad she moved here in 1983, because "if I hadn't come, I don't think the book would ever have come out."

After graduating from Brown University in 1978, Lemann returned home to New Orleans, took an apartment among the oaks and palms of St. Charles Avenue, and in three feverish months "let out the angels in my head." She was 22, "having my wastrel youth," watching old friends and their inspired binges, thinking about leaving that behind. She wrote a novel—sentimental and stylized, but also acerbic, funny, and sad—but couldn't get a publisher to take a chance on it. "The word from New York always was 'You have a great *voice*,' " she says. "I thought, 'Great, I have *voice*. What is *voice*?' I was just a hick from the South."

Since Lemann is *not* just a hick from the South, she realized that the best way to land a New York publishing deal was to come to the city. She enrolled in the writing program at Columbia, took a job in housing preservation, rewrote the book (on advice), and then restored it to its original form (on instinct). She sent that version to Knopf editor Gordon Lish, and he accepted within the week. The first printing—just 6,000 copies—got no advertising support, because Knopf considered it "an artistic book, not a popular book."

But the reviews have helped Lemann find her readership, Knopf is starting to advertise, and Lemann is at work on a second novel, about a group of "harebrained New Orleanians on a pleasure trip abroad." For that reason, she's half thinking of returning to New Orleans, where they understand wrinkled seersucker and starched summer whites, and where they still know how to throw a good breakdown. "Still and all," says Lemann, heading for her Upper West Side apartment, "I'm not ready to give up the city. New York's been damn kind to me. Damn kind." ERIC POOLEY

Photographs: left, Don Hamerman; right, ©1985 by Thomas Victor. Illustration by Guy Billout.

STATES' RITES

The Mountaineers of Manhattan

BLACK TIE WAS OPTIONAL for the evening—it *was,* after all, a New York party. Shoes were also optional—it was, after all, a party for West Virginians.

The West Virginia Society of New York celebrated the 122nd birthday of West-by-God-Virginia not long ago as about 70 of perhaps the friendliest people north of the Mason-Dixon line met in a downtown apartment, sang songs of their home state, drank champagne from beer mugs, toasted such Mountaineers as Soupy Sales and Mary Lou Retton, and compared accents.

Hillbillies to their New York acquaintances and Yankees to the folks back home, they swapped stories about the peculiarities of being transplanted to the nation's most urbane area after living in a place known for its outhouses and feudin'.

Part of the five-year-old society's purpose is to work to change that image. "We don't want to be seen as Ma and Pa Kettle," explained Mike Dickman, a staff writer for New York Telephone. But the other purpose of the society—preserving the state's heritage—does tend to emphasize the folksy. ("We have a member who's a descendant of the Hatfields," boasted Sue McIntosh, the founder of the society.)

Most everyone expressed ambivalent affection for New York, but some missed the Mountain State. "Sometimes it gets overwhelming," said Ed Hyre, who owns a downtown antiques gallery. "It's nice to be able to retreat back home every once in a while."

Still, New York does seem to have its charms. One man told the woman next to him, a guest of a West Virginian, that one of the things he loves about New York is the theater.

"Then you *must* have seen *Big River,*" she said.

"Uh, is that with Sissy Spacek?"

"No, no. *You* should know *Big River.* Your area? Roger Miller? Your type of music?"

"Roger Miller. Wasn't he married to Marilyn Monroe?" he said, smiling.

"I ain't quite sure I'll want to stay here," said John Fahlgren, a young New Yorker of three months who said his accent and down-home charm disarm his advertising accounts. (Once, at a business dinner, he sampled a strange-looking dish by scooping up a fingerful. "Hot damn, that's good!" he announced.) "I miss the easygoing manner, the friendliness that doesn't depend on who you are," he said.

Fahlgren visits home once or twice a month. "I might not be able to stick it out here more than a year," he said. "But even if I only stay that long, I can tell the folks back home that I lived in New York for a whole year."

JEANNETTE WALLS

LOCAL HERO

A BLOOMINGDALE'S ODYSSEY

MY NIECE, SHELAGH Whitehead Cohen, was in from Toronto with her husband, a French-horn player with the Toronto Symphony. The weather was warm, and the concerts were scheduled for Monday and Tuesday nights.

On Monday, Shelagh decided to shop for her two children, who were back in Toronto. So she walked all around the town—uptown, downtown, lower Fifth Avenue—and discovered she was tiring. Though her feet hurt a lot, she still wanted to cap off her shopping with a trip to Bloomingdale's.

She took a bus that went nowhere near Bloomingdale's, despite assurances from people that it did. She got off, tried another, and was told by the driver that she had to go "up the block." Up the block she went and found a large empty bus with the motor running. Great blasts of air-conditioning were coming from it, and the driver sat alone reading a newspaper.

"Hi, do you go to Bloomingdale's?" she asked.

"I'm just a charter-bus driver, lady. I don't go to Bloomingdale's. But you can walk it from here."

"I'm tired and my feet hurt."

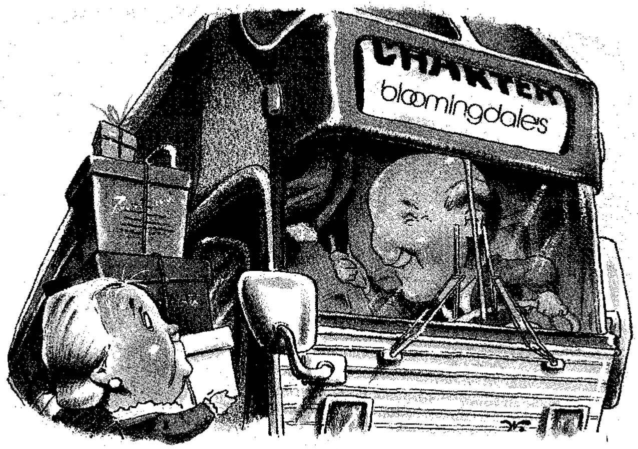
"Come on up here and sit down," he said.

She climbed up, sat down, and they began talking. She told him she was a Canadian and she had about run out of cash; her credit cards wouldn't help her get a taxi. And as for walking, her feet really hurt, and she had these *bundles,* and . . .

He looked up and down the block, put his paper away, and swung around in his seat. "Okay, lady, hold on. I'll take you to Bloomingdale's," he said.

And so the bus driver took her right to the door. As they parted, she thanked him and said she'd have to tell everyone in Toronto about what he'd done. "You tell 'em we're pretty nice here in New York," he said.

MARTIN SOLOW



Photograph by Don Hamerman. Illustration by Michael Witte.

CIVICS

Green Revolution

“FOR 28 YEARS, THIS lot was an eyesore,” said Ben Lewis. “Now it's an oasis.”

Lewis, a salesclerk, was one of the first people to pick up a hoe and shovel in 1978 and begin transforming a rubble-filled lot on 48th Street near Tenth Avenue, once one of the city's seamier spots, into a community garden that recently won an award from the Municipal Art Society.

The garden, maintained by Clinton residents and the Green Guerillas, an urban conservation group, has 100 individual plots, a nine-foot grape arbor, two beehives, a wildflower patch (planted by Mayor Koch), a miniature maple, and a rose-covered geodesic dome.

The garden was started by volunteers who leased the property from the city for $1. Two years ago, when the city threatened to auction the land to developers, locals and members of the nearby theater community began a drive that eventually raised over $100,000. Last fall, weeks before the land was to be sold, the garden was turned over to the Parks Department as part of the Times Square redevelopment plan.

“It's a wonderful thing for the city,” said Parks Commissioner Henry Stern. “We're delighted to help preserve it.”

The neighbors who use the garden agree. A young mother, harvesting shallots while her naked toddler peered into a lily, said, “Now my son sees more than fire hydrants and garbage cans. Maybe we should have named him Adam.”

“I grew up here, so I know this was a terrible area,” added gardener Barbara Kannard. “If it can happen on this block, it can happen anywhere.” PEGGY TYRE

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Chauffeur-driven Phantom V Rolls-Royce from Cooper Limousine Service (132 Perry Street), $60 per hour.

☐ One-year membership in the Fencers Club, Inc. (154 West 71st Street), $655.

☐ Traditional tuxedo for one night from A. T. Harris (47 East 44th Street), $75.

☐ One-hundred-twenty-foot yacht from Entrepreneur Yacht Charters (2 East 93rd Street), $4,550 for four hours.

LONDON LETTER

The Crossing Of the Bar

FREE-SPENDING Americans are a tonic for the faltering British economy, and the strongest tonic in years should be the London session of the annual conference of the American Bar Association, which begins this week. In what is being described as “the biggest tax-deductible package tour in history,” more than 9,000 American lawyers and their families will descend on London.

The conference's organizer, Ernest Guy, believes that at least £30-million will be spent over the seven-day period. All the best—or at least most expensive—restaurants have been booked for some time, and so have the hotels and theaters. The most oversubscribed shows are the musicals *Cats* and *Starlight Express* and all the whodunits.

The conference, to be sure, has its serious side. Meetings and assemblies abound. On the first day, Walter Mondale, FBI director William Webster, Scotland Yard chief Sir Kenneth Newman, and Home Secretary Leon Brittan will lead a discussion on “International Cooperation Against Terrorism.” Following this, the English judiciary, in full regalia, will welcome their more soberly dressed American counterparts in Westminster Hall.

So far, there has been only one setback involving the biggest business convention ever held in Britain: A theater agent ran off with £300,000 through credit-card fraud. No doubt there will be a record number of prosecuting attorneys should he ever be brought to trial. CRAIG BROWN

EASY TRAVEL

Affordable Pilgrimages

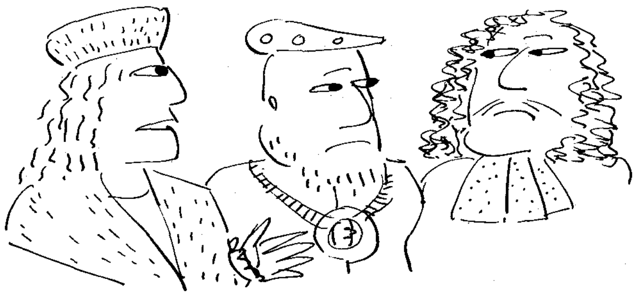
CATHOLICS WHO WANT TO make pilgrimages to holy places around the world have sometimes been subject to rip-offs by unsavory travel agents. But now the Vatican has opened the U.S. Catholic Office for Pilgrimages to help American Catholics arrange safe and affordable journeys.

The office not only provides itineraries for pilgrimage sites all over the world but also has contracts with various travel agencies that can make the trips as cost-efficient as possible. In May, the office helped more than 4,000 Americans plan an eight-day, seven-night excursion to Rome for the elevation of Cardinals O'Connor and Law to the Sacred College of Cardinals.

“This is an attempt to put a Catholic imprint on the travel industry,” says the Reverend John Lazar, a spokesman for the office.

Information is available by writing to the U.S. Catholic Office for Pilgrimages, 1011 First Avenue, New York, New York 10022.

PEN & PENCIL



“Of course you're a Renaissance *man. We're* all Renaissance *men.”*

ANTHONY HADEN-GUEST

Photograph by Rob Kinmonth. Engraving Bettmann Archive.

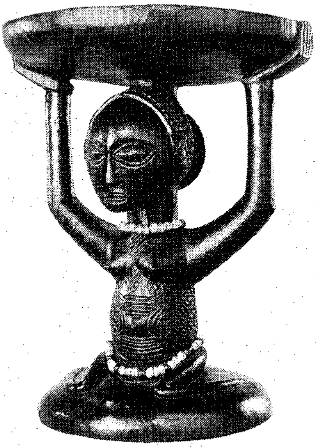
RUTH RECOMMENDS

BY RUTH GILBERT

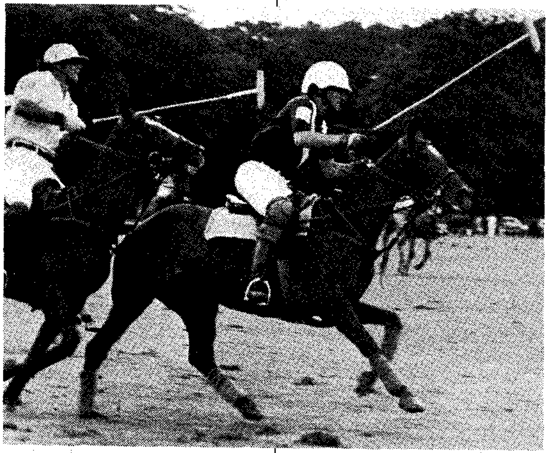
When it's stormy weather, take refuge in the city's museums—"Southern Folk Art" is at the Museum of American Folk Art through August 25 and "Taíno Art" is at the Metropolitan Museum until fall.

'WETHERBY'
Vanessa Redgrave plays an unmarried Yorkshire schoolteacher who is surprised by an uninvited guest. The film, written and directed by David Hare, opens July 19 at Loews Tower East and Paramount.

CHILDREN'S CONCERT
Members of the Magic Circle Mime Troupe will enchant both the young and their parents at this Mostly Mozart event July 17 at 10 and 11:30 a.m. at Avery Fisher Hall.



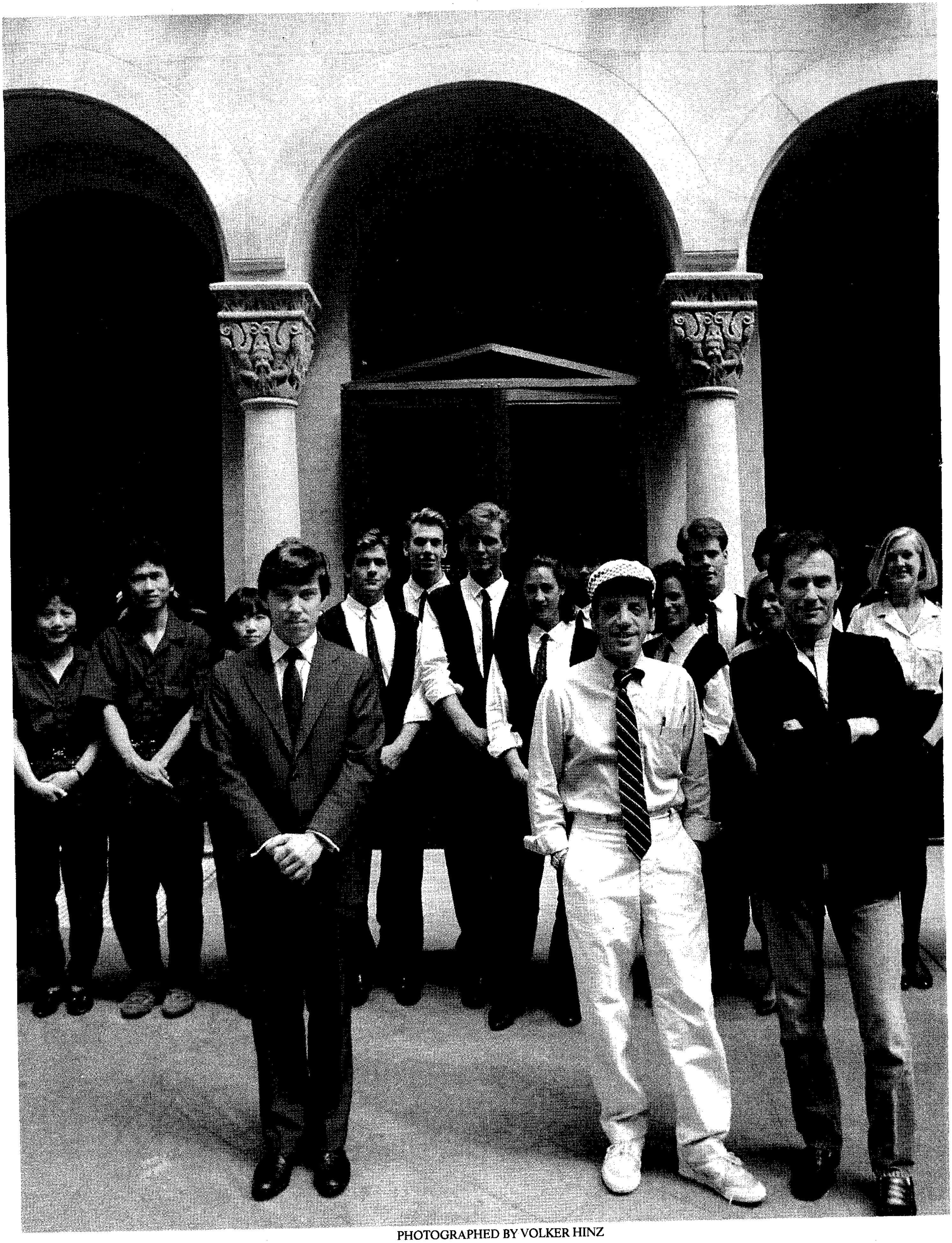
'SETS, SERIES, AND ENSEMBLES IN AFRICAN ART'
This ornate wood stool is only fifteen and a half inches high and served as a throne for a king of ancient Zaire. It's on view at the Center for African Art July 18 through October 20.



INVITATIONAL POLO CUP
Old Westbury Gardens is the site of the Meadowbrook Polo Club match July 20 at 3 p.m. At 1:30 p.m. that day, a four-chukker celebrity match will be played there to benefit the March of Dimes.

'THE BLUE ANGEL'
Natalia Makarova, that most glamorous of ballerinas, stars with the Berlin Ballet as Rosa, the ruthless dance-hall temptress, in Roland Petit's dance drama at the Metropolitan Opera House July 23 through August 3.

Photograph, bottom right: Dina Makarova.



PHOTOGRAPHED BY VOLKER HINZ

NEW YORK

THE COMEBACK KIDS

A.P./Wide World.

FROM PRISON TO THE PALLADIUM

BY MICHAEL DALY

At left, a cheerful Steve Rubell (in chinos) and Ian Schrager (without tie) stand with part of the staff of their new hotel, Morgans, five years after the pair (Rubell shown above, near right) went to jail for evading $800,000 in taxes.

THE HELICOPTER CLATTERED OVER THE DARK waters of the harbor, and Calvin Klein asked the pilot to make a slight detour for his two guests. Steve Rubell and Ian Schrager watched the Plexiglas windshield fill with the gleaming towers of the New York skyline. On this clear night last December, there seemed no greater spectacle on earth.

"I mean, what's the Grand Canyon?" Ian says.

As the helicopter shot up the middle of Manhattan, neither Steve nor Ian bothered to glance at the squat shell of the nightclub they were opening on East 14th Street. The small hotel they had recently renovated was lost amid the modest structures of lower Madison Avenue. What commanded the eye were the spires of the Empire State Building, the Chrysler Building, and the RCA Building.

"I didn't even think of anything else," Ian says.

The helicopter looped around midtown and banked out over

AFTER JAIL, RUBELL AND SCHRAGER WERE SHUNNED, SYMBOLS OF A CRAZED ERA BEST FORGOTTEN.

the East River. For a moment, the blaze of Manhattan gave way to the shadowy sprawl of the Brooklyn streets where Steve and Ian had been raised. As the craft's nose swung back for the landing, there was a last glimpse of the skyline.

"Ian was like a kid at Disneyland," Steve remembers. "I was excited, but I was glad to get out of the helicopter."

At the East 34th Street heliport, Steve and Ian thanked Klein for the weekend at his Key West retreat and for the helicopter ride in from the airport. Klein headed home, and the pair climbed into Steve's Mercedes 380 SEL. As they cruised crosstown, Ian said that they should erect a tower that would rise above all the others.

"I said, 'It should also be beautiful,' " Steve says. "He said, 'Of course it should be beautiful.' We decided that we shouldn't tell anybody. To say we were going to build the tallest building in the world might sound arrogant."

EIGHT YEARS HAVE PASSED SINCE THESE TWO friends from college days joined in the venture that made them famous. Ian was then a serious and reserved attorney clearly still pained by the early deaths of his parents from cancer. Steve was a hyper, five-foot-six restaurateur with an older brother who was six foot three, a top tennis player, and a prominent doctor. Ian the introvert and Steve the extrovert were bound together by affection and ambition and a sense that they formed a kind of balance. Never formalizing their partnership with a piece of paper, they decided to open a discotheque.

"When Steve and I do something, it's almost like Spanky and Our Gang," Ian says. "It's 'Let's do a nightclub.' "

On April 26, 1977, the first dancer stepped onto the floor at Studio 54. For twenty wild months, Steve and Ian were lords of the night in New York. While 29-year-old Ian supervised the operations inside, 32-year-old Steve took the door. Mobs begged this bantamweight figure in a baseball jacket for the nod of approval.

"There's no nice way to reject somebody," Steve says. "I know. I [had been] rejected a lot."

In the basement, Steve's mother counted proceeds of more than $600,000 a month. With the arrogance of sudden and unexpected power, the pair ignored the warnings that the whole town knew they were skimming huge sums. Federal agents finally raided the club and found garbage bags of cash stuffed in the basement ceiling. Steve and Ian's rise to fame and wealth ended with their being led away in handcuffs.

"We didn't exactly handle success in the best possible way," Steve says.

The ensuing indictment charged Steve and Ian with evading $800,000 in taxes. They tried to disrupt the case with an unsubstantiated report that Hamilton Jordan of the Carter White House had used cocaine at the club. They later swung reduced sentences by helping the IRS grab four colleagues in the disco business.

"We weren't very good criminals," Steve says. "I *still* can't go to the zoo."

At the minimum-security prison in Montgomery, Alabama, a guard handed Steve and Ian each a pair of scissors. The guard then ordered them to kneel and clip the grass along the chain-link fence. Ian remembers, "He was going to show *us,* that guy. Steve said, 'When he's looking, you do it. When he's not, you don't.' "

Later, Ian was promoted to busboy. Steve became the superintendent's driver. Both spent long hours pondering their fall. Steve says, "Things don't just happen. It had to be a major problem, a weakness in character. Greed and stupidity."

After thirteen months, Steve and Ian were released to a halfway house on the Upper West Side. The two young men who had wielded the power of rejection at Studio 54 found themselves shunned. Many people seemed to see them as a symbol of a crazed era that was best forgotten. The 1980s had become a time of yuppies and AIDS. Those who had once stumbled home from Studio 54 at 6 A.M. were rising at that same hour to head for work.

"People would say to me, 'How can you be friends with Steve?' " Bianca Jagger remembers. "A lot of people who were begging to come into Studio 54 now would not talk to him."

On a pay phone down the street from the halfway house, Steve and Ian made the initial contacts in a long struggle to prove that their first success had not been an accident. Their comeback is a tale of tenacity and ambition and street-smarts. When they began, they could not persuade a bank to give them a checking account. Four years later, they were running a $14-million hotel with a 96 percent occupancy rate and a $10-million nightclub said to gross as much as $350,000 a week.

"They have big egos and they love working and they are relentless," says an associate named Honey Aldrich. "They wanted to be on top again. They were trying to think of any way possible to do that."

In their struggle, Steve and Ian ventured from the night world of discos into the daylit realm of real-estate development. Steve began gossiping less about stars and more about mortgages and assemblages. Ian spoke of testing his creative abilities on something much bigger than a disco or a hotel. Someday, they now promised, the skyline would include a monument to the money and power and talent of two driven men from Brooklyn.

"Wait till you see the way we light *our* building at night," Ian says.

STEVE RUBELL AND IAN SCHRAGER WERE RE-leased from the prison in Alabama on the morning of January 30, 1981. They had both gained weight, and regular hours had left them looking more rested than they ever had when they were running a disco. Steve had spent the previous few days on the jail's baseball field holding a sheet of tinfoil under his chin, and he stepped off the plane at La Guardia with a slight tan.

"I didn't want people to say, 'He looks beaten,' " Steve says.

At the airport, Honey Aldrich was waiting with Steve's Mercedes. Ian was quiet and withdrawn. Steve chattered and asked to stop for magazines and junk food. When Aldrich dropped them at the West 74th Street halfway house, she gave them matching pairs of blue-and-white-striped pajamas. They had to wait over an hour for a supervisor to check them in and assign them to a fourth-floor room.

"It was like, 'Okay, what do we do now?' " Ian remembers.

The following afternoon, Steve and Ian went for a stroll down Columbus Avenue. They stopped in at Charivari, and several acquaintances came over to say hello. Steve ran out of the store.

"When you're in jail, your only goal is to get out," Steve says. "Once you're out, it sort of hits you. I was afraid to see people. I didn't know how they would react. I thought they were staring at me, and I didn't know if they were staring positively or negatively."

Among the friends who remained loyal, Bianca Jagger presented Steve with a Cartier watch. Klein offered him a blank check and told him to fill in whatever amount he needed to get

©*Stern* magazine.

Uptown meets downtown: *Cultures cross-pollinate on the dance floor of the Palladium, designed by Japan's Arata Isozaki.*

him through. Halston and David Geffen chatted with him almost daily.

"Steve had lots of stories to tell," Geffen says.

One newspaper gossip reported that Steve had attended a party hosted by Roy Cohn at the Armory. Another article said that Steve had been spotted in front of a nightclub. In both instances, Steve had in fact been at the halfway house, struggling through his evening drug test.

"Just when you had to pee, you couldn't," Steve says.

Ian had shown a fine sense of design at Studio 54, and he now began a serious study of architecture. He remembers, "I couldn't function in my personal life until I got my business going. I got involved with impersonal things. Steve wanted to get back social standing and all that stuff. I wanted to learn about architecture."

From the Rizzoli bookshop, Ian called the fashion designer Norma Kamali at her West 56th Street office. Kamali went across the street and found her friend with a huge stack of books on buildings. Kamali says, "He like emptied out the store. I said, 'Think you have enough to read?' He said, 'I have to know about this.' "

A few days before Studio 54's fourth anniversary, Steve and Ian were released from the halfway house. By then, a businessman named Mark Fleischman had agreed to purchase the shuttered disco if appropriate arrangements could be made with the authorities. Honey Aldrich watched Steve and Ian sort through records of their shattered success.

"I think they were still in a state of not believing," Aldrich says. "They had been on top of the world, and they blew it."

In May, the State Liquor Authority granted Fleischman a license. The IRS approved a plan by which Fleischman's payments would erase the rest of Steve and Ian's tax debt. The pair offered to help get the disco open and rolling. For a few days, Steve's phone jumped with people wanting to get into Studio 54.

"Then it became obvious we didn't own it," Steve says.

On Halloween, Steve and Ian supervised their final event at Studio 54. Ian oversaw the construction of a castle, and he remembers, "We used Bosch, that painter Bosch. We did it, but it had no passion." Steve watched people dressed as goblins and witches spin on the dance floor.

"It was on to the future," Steve says.

AFTER PAYING MORE THAN $1 MILLION TO lawyers and about as much to the IRS, Steve and Ian had lost much of their fortune. While they were still far from poor, they did not have the resources to mount a project of any significance.

"We needed the banks," Steve says.

At first, no bank in the city would even grant Steve and Ian personal checking accounts. They could not secure credit cards, much less swing big loans. Steve's brother, Don Rubell, says, "I don't think it was a question of what Steve and Ian

NOW THE STUDIO 54 PAIR WANTED 'THE BIG BUCKS,' SO THEY SET OUT TO BUY A HOTEL.

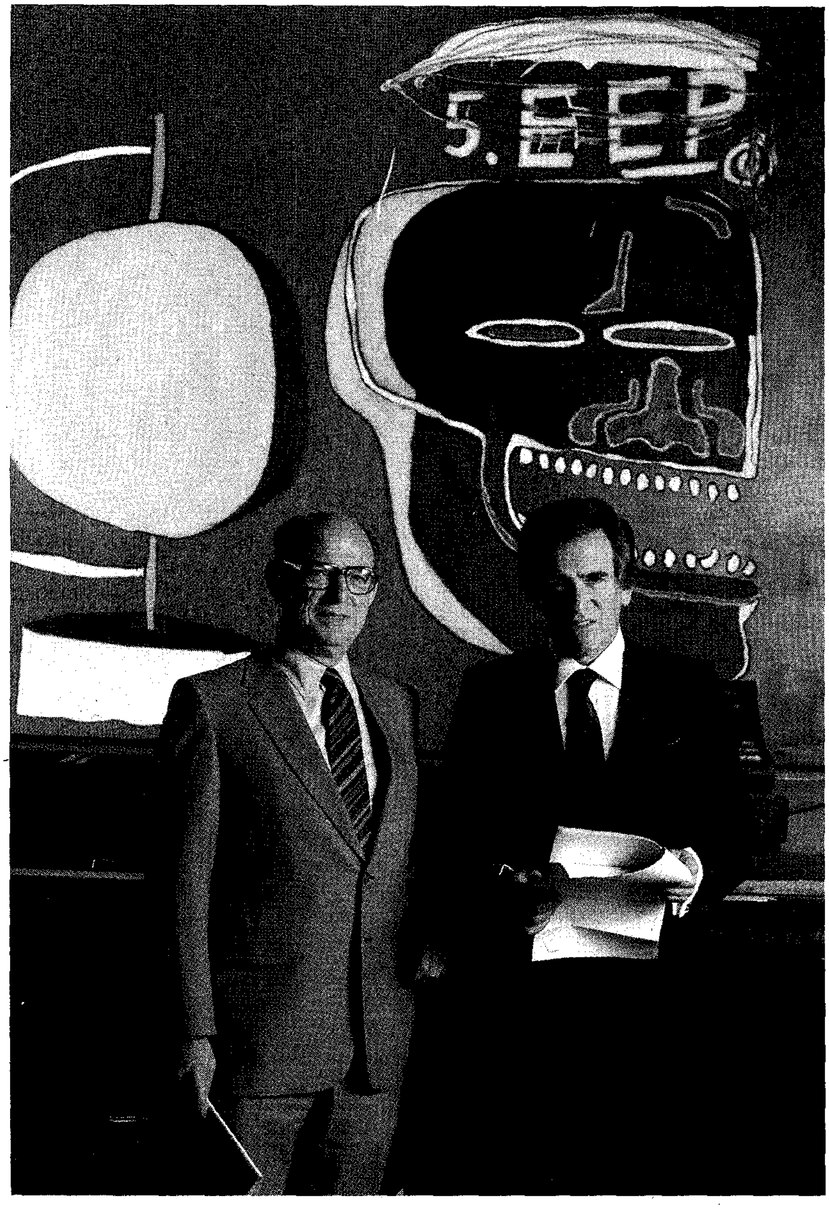
were going to do. It was almost a question of if they could do anything."

Without bank references, Steve and Ian were unable to lease an office. Honey Aldrich rented a one-bedroom apartment on West 55th Street in her name. She got old office chairs from Studio 54 and bought three black desks at Conran's.

"We had three telephones that didn't ring, and we started to drive each other crazy," Aldrich says.

Each morning, Aldrich made coffee. Ian arrived and sat down at the desk by the window. Steve took the desk in the corner. Steve remembers, "I said, 'Wait a second, there's nothing to do here.' Ian said, 'We got to be structured.' I couldn't wait till lunch hour, and then I couldn't wait till six o'clock."

As one day crawled after another, Steve grew upset if there was not an ample supply of soda in the refrigerator. Ian's temper flared if somebody took a pen from his desk. Ian remembers, "You know how kids play house? We were playing 'we're in business.' "



Bottom line: *Palladium owners Alan Cohen and Pete Frankel at the Basquiat bar.*

A short time before, Donald Trump had opened the Grand Hyatt. Harry Helmsley had unveiled the Helmsley Palace. Steve and Ian decided that the hotel industry was "of the moment" and somewhat more respectable than the nightclub business. They set out to acquire a multi-million-dollar establishment of their own.

"The only problem was we didn't know how to do it," Ian says.

Over the days that followed, Steve and Ian spoke to everybody they could who knew anything about the hotel business. An executive at the Helmsley-Spear realty firm seemed taken by their celebrity, and he invited them to a party. He delegated a young assistant named Marty Hecht to help them with their business inquiries.

"Steve sometimes acts like a spaced-out discotheque owner, and you don't think he heard you," Hecht says. "But he doesn't miss a beat."

With Hecht as a tutor, Steve learned to run rate and occupancy projections on an Apple computer. Hecht remembers, "We would work late into the night. We'd run something 14,000 different ways, and he'd take it home and digest it and call me first thing in the morning. I'd hear the shower running, and he'd say, 'What happens if we change the rate this way?' "

Between bouts with the computer, Steve chatted on the phone with hotel and real-estate people. Hecht says, "He would make it sound like he was just shooting the breeze, but I think he was rifle-shooting. He drops something in the middle of a conversation and makes it sound like the tip of an iceberg. He gives the impression he knows about these doings with all these heavy hitters, and you tell Steve things you know because you want things out of Steve. It's all mirrors."

BY THEN, STEVE AND IAN HAD decided to make a play for the Hyde Park hotel at East 77th Street and Madison Avenue. The purchase price was $24-million, and they were about $24 million short. "We were going for the big bucks," Ian says. "We were going to get back on our feet in six months."

When the pair met with a series of financiers, the computer printouts Steve brought along were often tattered. Ian remembered that Steve had an old habit of using bits of paper to clean his teeth.

"He would tear off the corners and chew on them," Ian says.

During the meetings, Ian was focused and direct. Steve rambled and played the neophyte. Hecht remembers, "Steve says, 'Gee, you're the smartest. You're the greatest. Could you give me advice?' You'd be surprised how people's egos fall for that. The person reveals entirely his way of thinking and operating, and Steve hasn't revealed anything. He's just absorbed it all."

Repeatedly, Steve demonstrated that even staid men of money and power are susceptible to being star-struck. Hecht says, "The conversation would start, 'There was a party at Calvin's at the Hamptons,' or 'I just spoke to Bianca,' and this would impress the guys with millions who know nobody. Steve was a walking Liz Smith column."

After Steve left a room, Hecht watched caution creep back into the excited faces. Hecht says, "Everybody wanted to know Steve because of what he once was, but nobody wanted to be in bed with him. Nobody wanted to do business with him. They thought, 'But am I going to end up in jail?' "

At one point, Texas real-estate developer Clifton Harrison invited Steve and Ian down to Dallas for his wedding. Steve says, "You know I'm not the Texan type. I would have gone to Hong Kong. We were trying to raise the money."

Subsequently, Harrison journeyed to South America and tried without success to syndicate the Hyde Park deal as a limited partnership. He advised Steve and Ian to seek a more modest project and a single backer who would be willing to take a chance on them.

"I said, 'Y'all got to get practical,' " Harrison says.

Back in New York, Hecht suggested syndicating the project to celebrities as a tax shelter. Hecht remembers, "Steve said, 'I just give favors to these people. I don't take favors from them.' He wants them to owe him."

AT THE OFFICE ON WEST 55TH STREET, Steve's printouts joined the Studio 54 papers in the dead files. Steve went back to counting the sodas in the refrigerator. Ian kept watch on his pens. Aldrich remembers, "With every false start, there would be phone calls and lots of plans, and then it would fall apart and it was back to the old coffee and Cokes. Time went slowly, slowly, slowly."

Whatever their past sins, Steve and Ian did have a proven ability to make money with a disco. They now offered to open a club with anybody who was willing to bankroll a hotel as well. There were no takers.

"They would say, 'Look, if I want to do a hotel, I'll go to Hyatt, not you guys,' " Ian remembers.

Several people did express interest in backing just a club. These included Alan Cohen, part owner of the Boston Celtics and past president of Madison Square Garden. He approached the disco world with the same attitude that had earned him the nickname "Bottom Line Cohen" in the sports pages.

"It looked like a good business from the numbers," Cohen says.

With a business associate named Pete Frankel, Cohen offered to finance a club in Europe. Steve and Ian hopped a plane to scout for a site. Their stops included Düsseldorf, and Steve remembers, "They were so serious even when they were drinking. I said, 'I just really have to go home.' "

As they strolled the Champs-Élysées in Paris, Steve disappeared into a McDonald's. Steve remembers, "We were eating all this food with all these sauces, and I really wanted a hamburger. Ian said, 'I refuse to be seen with you. I refuse to even go near you.' "

To Steve's apparent relief, the franc plummeted, and the search for a club location shifted to New York. Steve and Ian inspected the defunct railway station under the Waldorf-Astoria and the East 60th Street heliport and the bus garages on Ninth Avenue. The Cloud Club atop the Chrysler Building looked good, and they timed the elevators.

"Too slow," Steve says.

At West 36th Street and Sixth Avenue, they spotted the Greenwich Savings Bank building. They were unable to convince the president that the place would serve better as a disco. Steve says, "We glamorized it and called it an entertainment center. He said he didn't know if the board would go for it."

All the while, Steve and Ian kept an eye out for a hotel. They stopped by Studio 54 for a social chat with Mark Fleischman and by chance learned that he was part owner of the Executive Hotel on lower Madison Avenue. The Executive proved to be a run-down establishment seemingly favored by hookers. The man at the front desk smoked cigars and had a less than solicitous demeanor.

Prize catch: *Morgans manager Stephen Quinn came from the Carlyle.*

"He barked at you," Ian says.

Over the weeks that followed, Steve and Ian negotiated their first major real-estate deal. Fleischman's four partners seemed to sense easy money, and each grabbed for a bit more. Steve and Ian put up little resistance as the price topped $6 million.

"If we got back into business, I really didn't care what we paid them later on," Ian remembers. "It wasn't only getting the deal rolling. It was getting our lives rolling."

Then Steve and Ian set out to raise the money to close the deal. For six months, they went from one potential backer to another. Ian remembers, "They all just said no. We were sitting around the office, and things were getting tense even between us."

On the last night of 1982, Steve and Ian left their office and strolled down Broadway. They had been out of jail for 23 months. Nobody was willing to lend them money for the Executive Hotel. They had yet to find a proper site for Cohen's disco. And Ian now spoke of leaving New York.

"Here it was, New Year's Eve, and we had nothing to celebrate," Ian remembers. "I thought, 'Maybe it won't work.' I thought, 'Maybe we won't get it back together again.' "

As the pair prepared to accept defeat in the Executive deal, Ian remembered a brief encounter with Phil Pilevsky some months before. Pilevsky was a 36-year-old political scientist and educator from Brooklyn who had become a real-estate developer as a sideline. He exchanged knowledge and connections for a share of the action, and he was on his way to acquiring $1 billion in property without investing a penny of his own.

"I don't put up money," Pilevsky says.

When Pilevsky examined the Executive deal, he quickly spotted a provision the other prospective partners had apparently failed to see. Either kindness or hunger for a top price had made Fleischman's crew lax about the terms. They had

FOR MORGANS, IAN MET WITH DOZENS OF DESIGNERS. ONE DAY, HE TRIED 40 KINDS OF PILLOWS.

Power breakfast: *Schrager and Rubell at work in the breakfast room at Morgans.*

agreed to hold the mortgage and to grant a rare concession called a subordination clause. This meant that any bank that lent Steve and Ian money would be in line for payment before Fleischman's crew. Steve and Ian could borrow start-up funds using a building that was not yet theirs as collateral.

"We didn't know that it was a stupid thing to even ask for," Ian says. "We asked them for it, and they just gave it to us."

Without hesitating, Pilevsky said he would secure the financing for 50 percent of the hotel. If the business failed, the subordination clause would allow the bank to satisfy the debt by seizing the building. Pilevsky and Steve and Ian could just walk away.

"Phil said, 'What, are you kidding? I'm in,' " Ian remembers.

A FEW DAYS LATER, PILEVSKY CONTACTED Brian Haynes at the National Westminster Bank. Haynes was from an Irish neighborhood in Brooklyn more famous for ironworkers than bankers. He did not like what little he knew of Steve and Ian.

"I said, 'No way I want to get involved with people like that,' " Haynes remembers. " [Phil] said, 'It's not what you think. The guys are Brooklyn guys from the street.' "

At Smith and Wollensky's steakhouse, Haynes met with Steve. Haynes expected to find a drugged-out disco kid. He instead encountered a young man in a gray suit, white shirt, and striped tie who spoke somberly about his past mistakes. Haynes spent several days checking out the story.

"If they were telling me anything that was not exactly as it was, I wouldn't have lent them a dime," Haynes says.

While other bankers cautioned him against dealing with such characters, Haynes approved a $2.5-million acquisition loan. He says, "I'd always been brought up to believe that if you do something and get punished for it and pay your dues, you get a fresh start. Everybody said, 'You sure you know what you're doing?' "

On July 15, 1983, Steve and Ian sat down with the appropriate parties to seal the Executive deal. The closing proved to be a tortuous ritual involving dozens of partners and lawyers who all seemed to have different thoughts. On several occasions, the negotiations broke down.

"This was even harder than the IRS," Ian says. "It was like talking to people in different languages."

The fourth day happened to be Ian's thirty-seventh birthday. He kept working late into the evening. He says, "It was either close it today, or it was over. . . . Making a deal is like going out with girls. The blush was off, and the romance began to fade. They began to think that it wasn't as good a deal."

Around midnight, Fleischman's crew finally signed. Ian Schrager and Steve Rubell were back in business. Ian says, "Steve went out to celebrate. I went to sleep."

One of the first people Steve called with the news was his brother. When the phone rang, Don Rubell happened to be entertaining houseguests who had just checked out of the Executive. Their departure had been precipitated by the sight of a huge rat racing across the floor of their room.

"They said, 'Why would Steve want to buy *that?*' " Don Rubell remembers. "I said, 'I don't know. I assume he's not going to keep it that way.' "

On the second floor of the Executive, Steve and Ian set up the desks from the West 55th Street office. Steve spread the word that he was looking for a controller, and three executives called for an appointment. The first two rang from the front desk but fled before Steve could get downstairs. Steve caught the third by the entrance and persuaded him to sign on.

"My strategy then was to always wait for people in the lobby so they wouldn't walk out when they saw it," Steve says.

With the promise of great things to come, Steve and Ian persuaded Stephen Quinn to give up a mid-level position at the Carlyle. Quinn moved in and became the general manager. In a Brooks Brothers suit and an understated tie, he took the place of the cigar-chomping gentleman at the front desk.

"We had a great average rate," Quinn says. "A lot of rooms turned over six, seven times a night."

As one lady of the evening checked out, she turned and smashed a bottle over a man's head. The man then punched the woman in the mouth. In another instance, somebody reported to Quinn that a guest needed assistance. Quinn entered the room and found a woman who had been bound and badly beaten. He untied her and summoned an ambulance.

"She was thankful," Quinn says.

In Room 609, some mysterious guests put their own locks on the door. Steve and Ian discovered that the occupants were FBI agents who were eavesdropping on the nearby Polish consulate. Steve says, "We hear 'FBI' and we both die from fright. We don't want anything to do with them."

As the pair prepared to transform their establishment, Steve stayed at the city's better hotels. He deemed the Hyatt too impersonal. He says, "You walk in, you feel like a midget, which I have a tendency to feel like anyway." He found the Carlyle's staff highly efficient but haughty.

"They didn't even want to give me the room," Steve says.

Ian met with dozens of builders and architects and designers. He and Steve did not have the money to knock down walls, and he needed somebody who could do the job with just fixtures and paint. In a magazine, he came across photographs of several bathrooms decorated by Andrée Putman of Paris. Putman's restrained, elegant touch was just what Ian wanted.

"Everybody expected our hotel to have go-go dancers in the lobby, disco music in the elevators," Ian says.

At that moment, Putman was visiting New York. Steve and Ian caught her in the lobby of the Drake Hotel just as she was leaving for the airport. Ian says, "She is a big fancy lady with a big hairdo, and she talks about chintz and things like that. She looks like a decorator, but she's a good guy, Andrée."

Then Ian took Putman for a tour of the Executive. Putman says, "I thought it was a joke. You know, I am French, and I have certain ideas. I could not believe it was going to be a place to go. It was shocking. The most depressing kind of people. Probably the ugliest furniture I've ever seen in my life."

Amid the hookers and pimps, Ian and Putman began work. They started with one room and had the walls sprayed with Zolatone, a variant of a speckled paint used in tenements. The new bathroom floor was similar to that found in some prisons. The sort of glass employed for bus shelters went into the shower.

"You take something that functions very well and you dress it up a bit," Ian says.

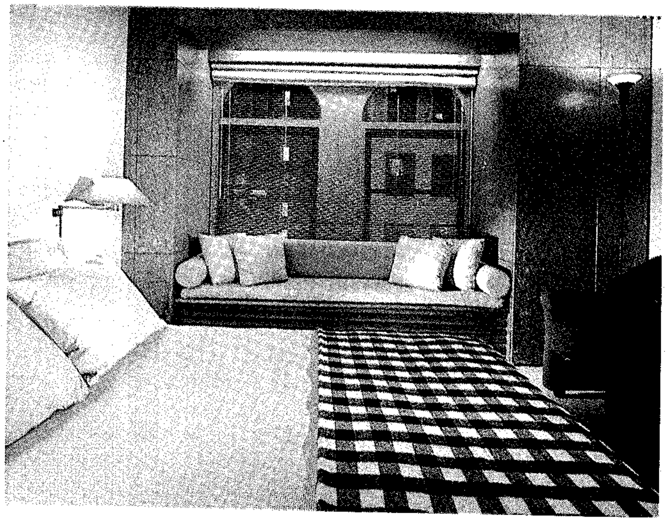
When Putman suggested a stainless-steel sink, Ian spent weeks agonizing over various models. Steve says, "I said, 'Ian, I don't want to hear another word about sinks.' " One day, Ian had some twenty people lie down and give an opinion on 40 kinds of pillows. For weeks, he had lighting designer Paul Marantz whipping up prototypes for a small hallway fixture.

"It was too big or too bright or too elegant or it didn't feel right," Marantz says.

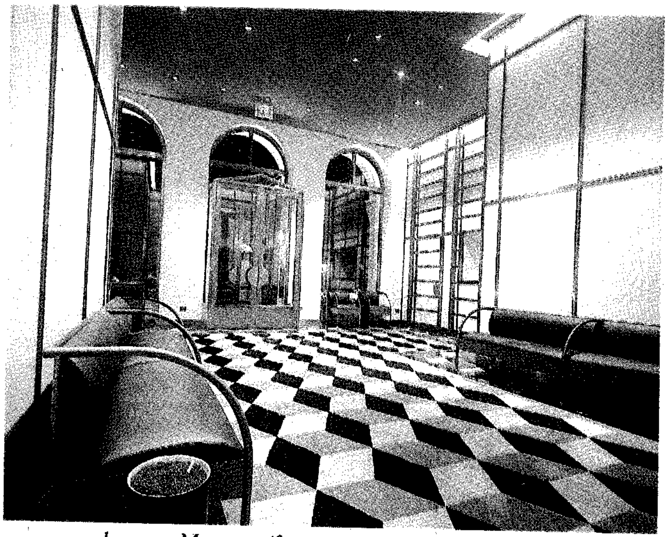
A NUMBER OF INDUSTRY EXPERTS WARNED Steve and Ian that a new hotel usually does not make money for three years. The pair decided that they had to press ahead with the Cohen disco deal. On East 14th Street, they found a 57-year-old, seven-story theater called the Palladium.

"It was totally messy and bizarre and *very* dirty," Putman says.

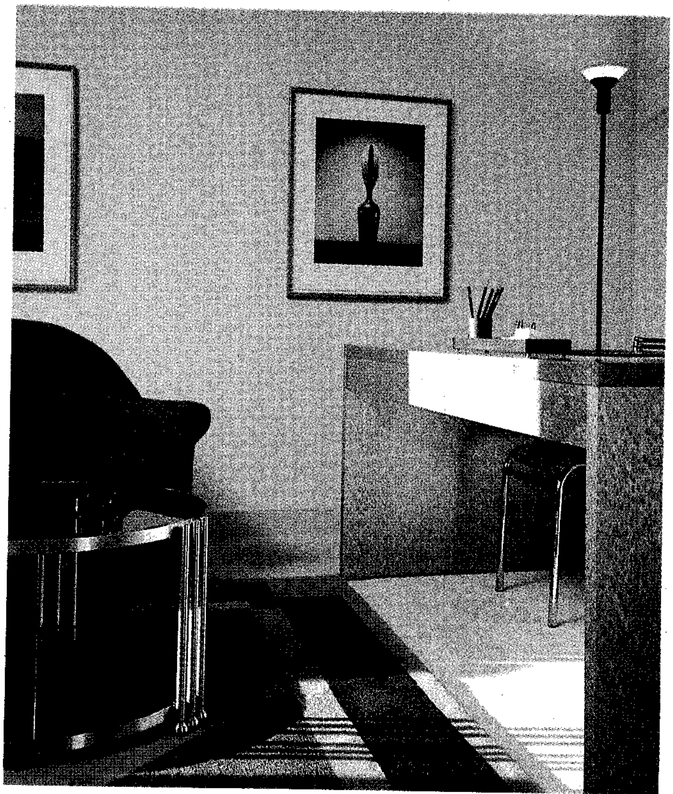
In his study of architecture, Ian had seen pictures of Arata Isozaki's work. Isozaki flew in from Japan, and Ian took him to



There's a small hotel: *Schrager hired designer Andrée Putman . . .*



. . . who gave Morgans (from top, a guest room, the lobby . . .



. . . the penthouse den) a look of restrained elegance.

Photographs by Paul Warchol.

THE PALLADIUM HAD TO TOP STUDIO 54. 'IF IT COSTS MORE, YOU MAKE MORE,' STEVE SAYS.

such places as Studio 54 and Area to see how other clubs had been done. Ian says, "I was afraid it was beneath him. I thought he was going to say, 'Look, this really isn't what I do.'"

The following month, a package arrived at the hotel from Tokyo. Inside, Steve and Ian found two scale models of a monumental structure within the shell of the Palladium. Steve says, "It was beautiful, but nobody would have made any money on it."

Three weeks later, Ian went to Japan. He persuaded Isozaki to forgo the expense of a vaulted ceiling. He also suggested warmer colors and more staircases. He says, "No matter how spectacular it is, you still have to get from one level to another."

In a rare free moment, Ian went sight-seeing. He returned and handed Isozaki a postcard of a walkway leading to the Ginkakuji temple. Ian remembers, "I said, 'Iso, I want the lobby to look like this.'" At all times, Ian took care not to bruise Isozaki's ego.

"You never say, 'I don't like it,'" Ian says. "You gently say something might work better. You try to make him think *he* doesn't like it."

Even the revised design was much more extravagant than anything Alan Cohen had anticipated. Cohen says, "It seemed like a big project, a big, big project. I was a little uneasy." Steve and Ian said that clubs were now big business and that they needed to top what they had done at Studio 54.

"We said, 'If it costs more, you make more,'" Steve says. "It took a lot of massaging."

As a wrecking crew gutted the Palladium, Ian continued to direct the renovation of the hotel. He made certain the bathroom tiles were one sixteenth of an inch closer than is customary. If the density of the tiny dots in the Zolatone was not just right, he had the wall repainted. And he constantly brought friends through to test their reactions.

"I'd know six people were just there and he had tortured them," Norma Kamali says. "He'd say, 'What do you think—what do you think—what do you think?'"

To keep some income trickling in, Steve and Ian continued to rent the rooms that had not yet been remodeled. They offered a $44.95 "weekend package." Guests squeezed into the elevators with carpenters and plumbers and painters. They awoke to jackhammers.

"It was quite literally like checking into a construction site," Quinn says.

With the fall season approaching, Steve and Ian spent $82,000 in overtime to get the hotel ready. Steve posted help-wanted ads on school bulletin boards for doormen, clerks, bellhops, and telephone operators. Experience did not matter. The right look did. Steve did not want "New York attitude," and he selected only people from out of town. Many were aspiring film stars.

"They didn't know anything about the hotel business," Steve says. "But I didn't, either."

ON OCTOBER 1, WHAT WAS NOW THE CHIC Morgans hotel opened. Handsome and polite young men in designer uniforms stood ready at the door. A sweet-voiced woman sat at the switchboard, pledged to answer every call within three rings. Steve and Ian decided against any festivities and instead raced around checking everything from ashtrays to the staff's hair.

"They absolutely were petrified of failure," Don Rubell says.

The first day, seven people checked in. Fifteen stayed on the second day. Within a month, most of the rooms were full. Many of the customers were traveling businessmen, and they repeatedly refused to let the woman bellhop carry their bags up to the rooms.

"I'd see the girl with the key and some guest with all the luggage," Steve says. "That was the only thing where I was ahead of my time."

For a time, the kitchen was not operational. Morgans impro-

Decay's the thing: *Walls peel in the Palladium's many-mirrored top-floor bar.*

vised room service by transferring takeout from a nearby deli onto fancy china. One morning, the deli mistakenly delivered an aristocratic Englishman's breakfast directly to the room. The Englishman buzzed the front desk to complain that he had been handed his meal in a cardboard box.

"It was frightening," Quinn says.

As Steve struggled to get the hotel running smoothly, his father fell ill. Steve knew what institutional food is like, and he brought dinner to the hospital every evening. Steve says, "He likes to eat at six o'clock, my father. He's a normal guy."

Soon Steve himself was looking less than healthy. He began losing all his body hair, and he remembers, "Calvin said, 'Are you going for chemotherapy?' " Steve's brother referred him to a specialist, who conducted a series of tests. As he awaited the results, Steve flew with a woman friend to the Caribbean.

"I thought I was dying," Steve says. "I thought, 'You don't lose all your hair for nothing.' "

On the island of Mustique, Steve had to forgo hamburgers. He says, "It was all fish, and I hate fish. I was out of my mind." Finally, Steve's brother called and said the tests showed that the hair loss was the result of a nervous disorder.

"He said, 'You're going to live,' " Steve says. "I still hated Mustique."

STEVE WENT BACK TO RUNNING MORGANS. IAN was down at the Palladium. He had to jockey hundreds of tons of steel as 38 of the 45 new columns hit obstructions. The detailed plans that arrived piecemeal from Tokyo had to be translated, and the contractors often outpaced the design process. Ian remembers, "They'd say, 'How big should it be?' We'd say, 'Oh, about this big.' They thought we were out of our minds."

When Steve came by the Palladium, he sputtered at the sight of five $47.50-an-hour electricians lounging on a fire escape. Inside, he felt something wet hit his head and he looked up to see the ironworkers christening a new beam with urine.

"Steve screamed, 'What are you doing?' " associate Michael Overington says. "They just kept pissing on the steel."

On another occasion, Steve found Ian pondering color schemes for the club. Ian looked up and remarked that Steve's new jacket was an interesting blue. Steve remembers, "Ian said, 'Hey, let me have that jacket,' and he cut a piece of it."

At Ian's suggestion, Norma Kamali shot a fashion video at the site. She watched Ian race through clouds of dust and around mounds of rubble. She remembers, "I'd say, 'You sure you're going to open?' Ian would say, 'No problem.' "

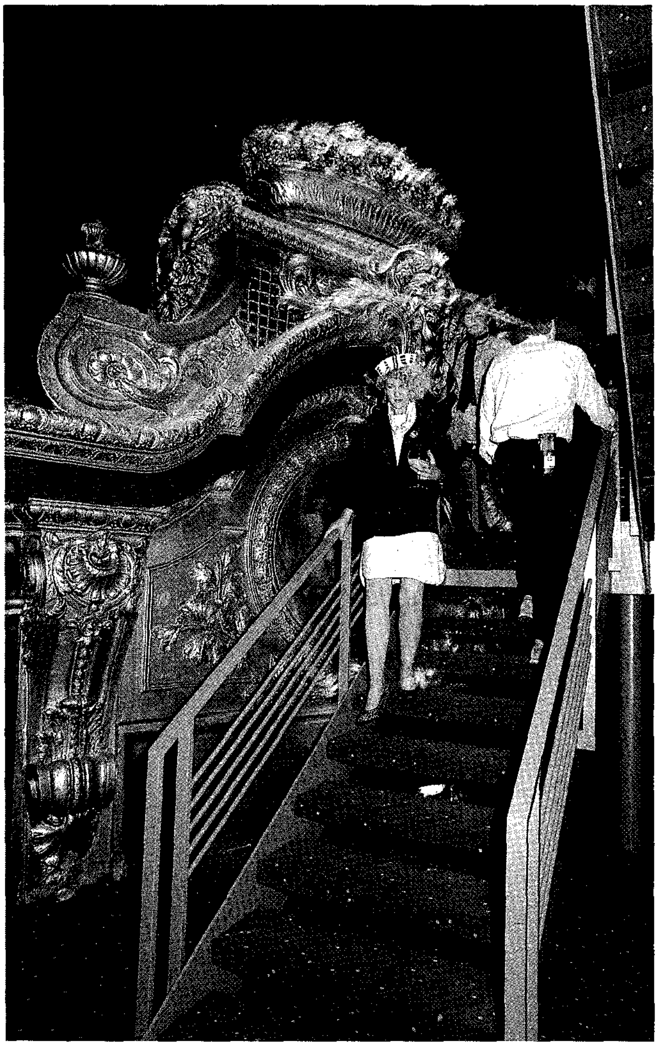
With Kamali, Ian went to see *Einstein on the Beach* at the Brooklyn Academy of Music. He returned three times to study the stage effects. He says, "I would look at the audience and hear not a rustle. No nothing. And he did it with lighting that didn't blink or throb."

On other evenings, Ian went to gallery openings. He felt a charge in the room when some artists appeared. He says, "I never really got into fine arts and ballet and stuff like that.... I began to realize that people weren't looking at the art. It was a social scene. I started saying, 'Steve, there's something going on with the art.' "

At the Whitney Biennial, Steve and Ian both admired Kenny Scharf's fanciful transformation of the bathrooms and telephones. They commissioned Scharf to do the same at the Palladium. Keith Haring started work on a mural. Francesco Clemente agreed to do a fresco. He spent hours contemplating the space in the company of Steve's teenage nephew, Jason.

"Jason'd come home and I'd ask, 'What happened today?' " Don Rubell says. "He'd say, 'Well, we looked at a wall.' "

The lighting designer Paul Marantz urged Ian to use video. Ian called an engineer who had once won an Academy Award for technical effects and had him build two 9,000-pound banks of monitors. Ian then arranged for such artists as Laurie Anderson and David Salle to make tapes.


Social climb: *The club was built inside the shell of the old theater.*

"There were videos there that I didn't like, but they were done by artists," Ian says. "The more artists you get, the more credibility you get, and you can run with it."

Each new project had to get financial approval from Alan Cohen. These included suggestions from Steve that were geared more to fun than to art. Steve says, " 'Aesthetic.' I got that word from the SAT's. 'Aesthetic' and 'abysmal.' " Cohen okayed Steve's plan for a $15,000 volleyball setup. Cohen rejected a notion that Steve had picked up in Coney Island.

"I wanted bumper cars," Steve says.

When Steve placed help-wanted ads in several artsy publications, more than 4,000 people applied for 200 positions. A rumor spread that Steve wanted a bizarre look, and hordes of odd characters began coming to the weekly cattle calls.

"We had a number of green mohawks," says assistant Heather Warshaw.

In small batches, the applicants were led into a room. Steve encouraged them to banter among themselves, and he watched how they interacted. He later shuffled Polaroids of his tentative selections until he had the right mix of faces. He was precise, down to which cigarette girl had the best look for which floor.

"Style sells," Steve says.

As the construction neared completion, Cohen took several colleagues through the club. He says, "I was feeling like a real creative genius myself." Other visitors included Peter Sudler, the former prosecutor who had handled the Studio 54 case.

"He said, 'This time, don't f--- it up,' " Steve says.

On good terms with the pair, Sudler said he found no legal fault in the Palladium's strategy to obtain a liquor license. While the Division of Parole had restored Steve and Ian's rights to hold such a permit, the State Liquor Authority still seemed certain to resist. Steve and Ian became salaried "man-

American graffiti: *The club's Kenny Scharf telephone lounge.*

agement consultants" to the club. As such, their names did not have to appear on the application.

"We wanted to do something [the SLA] couldn't fight," Steve says.

Subsequently, a rival club backed a lawsuit charging that Steve and Ian were in fact at least part owners. The judge reserved decision. Ian suggested that the incident only benefited the Palladium. He says, "A nightclub has got to be a little bit *Behind the Green Door*. Controversy. If the Rainbow Room had that, it'd be the biggest place in New York."

In keeping with this more temperate era, the invitations for the opening of the Palladium were simple white cards. Calvin Klein and Bianca Jagger were joined on the mailing list by such businessmen as Brian Haynes and Phil Pilevsky. The admissions policy at this club promised to be a bit different from that at Studio 54.

"God forbid a banker doesn't get in," Ian says.

During the final hours, a crew hurried to finish the top-floor bar. Ian had the furniture draped with white cloth in the style of Cocteau's *Beauty and the Beast*. The painter Jean Michel Basquiat had just appeared on the cover of the *New York Times Magazine*, and Ian hired him to brush two quick murals.

"It's like the emperor's new clothes," Ian says. "Who's going to say it's not good?"

AT 8 P.M. ON MAY 14, SECURITY MEN IN coats and ties admitted the first people through the black velvet ropes in front of the Palladium. The people went through an entranceway based on a Japanese postcard and across a carpet of a blue selected at the expense of Steve's jacket. They then went up a staircase of 2,400 lights inspired by the glass blocks set in the sidewalks of SoHo.

Finally, the people entered a huge chamber supported by steel beams that had been properly christened by ironworkers. There they encountered a slight man in an Armani tuxedo. He wore a black-and-white painter's hat over hair that was just beginning to grow back.

"Hi," Steve said.

A white light blazed, and a television reporter held out a microphone. Steve smiled and parroted what would become the standard spiel. The-Palladium-is-uptown-meets-downtown. The-artists-are-the-rock-stars-of-the-eighties.

"Okay?" Steve said.

When Steve could, he stole over to the sofa where his mother and still-ailing father were sitting. Don Rubell arrived with his family, and Steve went to the bar to get drinks. As he waited, he was embraced by the performer John Sex.

"Excuse me," Steve said. "I got to get this to my brother."

In three minutes, Steve was kissed by nineteen people. He said, "I hope nobody has diseases." A photographer asked to get a picture of him dancing. He said, "Dance? I don't know how to dance."

Until about midnight, Ian hid with Kamali in the D.J. booth. After she left, he finally ventured into the top-floor room. He stood at the end of the bar in jeans and a white shirt, fidgeting with a rubber band. He later said, "I was like, 'People, what are all these people doing in here?' "

Weary of the tuxedo, Steve changed into chinos. He continued to smile and fetch drinks and play the host until the last guests were ready to leave. Just before dawn, he was found standing on East 14th Street.

"I think it's time for me to get some sleep," Steve said. "I have to work tomorrow."

By late morning, Steve was busy at the hotel. He went back to the club in the afternoon. He called a staff meeting and chided a waitress for handing Barry Diller a bottle of Cristal champagne as though it were a nip of beer. He instructed the bartenders to be more prompt in serving notables. Several cigarette girls complained that the Azzedine Alaia high heels hurt their feet.

"I want to keep the look," Steve said.

A bartender requested permission to wear a hat.

"I have to see the hat," Steve said.

A busboy approached Steve with an expectant look.

"Hi, you want to wear your dress?" Steve said.

On the third night, the waitresses were serving champagne with aplomb and the bartenders were jumping at the sight of a famous face. Steve took Halston and Baby Jane Holzer on a tour of the club. He started with Kenny Scharf's basement lounges.

"What a nice toilet," Halston said.

"Jane, look at this wall," Steve said.

"Oh, I love this wall," Holzer said.

At the downstairs bar, a woman asked if she could cash a traveler's check. Steve studied her identification and said, "You're prettier than this picture." Steve then turned to a woman bartender.

"I like your hair better down," Steve said.

From the D.J. booth, Steve had the volleyball net lowered. He threw out huge balloons, and the dancers batted them back and forth. He said, "Isn't that really great?" Moments later, the crowd seemed to lose interest, and he had the net raised. He paused to watch the men and women dance on.

"If I was as good-looking as these people, I wouldn't be successful," Steve said.

A few nights later, Spyros Niarchos celebrated his thirtieth birthday in the top-floor room. Three cigarette girls carried in a huge cake, and a trio of strippers danced on the bar. Bianca Jagger said she approved of the heterosexual atmosphere.

"Gay, it's an empty life," Steve said. "Everybody gay is getting married."

As the party broke up, a man in a tuxedo came up with a joint. Steve smelled marijuana for the first time since the club

THE PALLADIUM HAS NEW PRIORITIES. 'GOD FORBID A BANKER DOESN'T GET IN,' IAN SAYS.

opened. He said, "I'd feel much better if you'd put that out."

On June 11, the Palladium threw a party for Madonna. Ian decided the waitresses should wear wedding gowns. An iron beam in the top-floor room was draped with white cloth and entwined with roses.

"Beautiful," Steve said.

"Cheap too," Ian said.

AT ONE POINT, IAN PAUSED TO MEET WITH a graphic designer who was working on a card for special customers. Ian said, "We're not going to call it a membership card, because that gets the State Liquor Authority aggravated. So we're not going to call it anything."

Then Ian hurried down to the lobby to check the lighting. He stooped to pick a speck of paper off the carpet and raced back upstairs to ensure that the six-foot-tall letters spelling WELCOME HOME MADONNA were hung evenly. Steve had to pester him into pausing to eat some deli food.

"Don't touch the pickles," Steve said. "It'll kill your stomach again."

After Ian gulped down some soup, he arranged payment for 46 musicians and dancers. He was rushing on to something else when assistant Heather Warshaw said she wanted to go home and change.

"Me too," Ian said.

"*I* don't have any stake in this place," Warshaw said.

"Me neither."

"Oh, yeah. I forgot."

Around midnight, Steve escorted Madonna to the top-floor bar. Ian arrived to report that everything was set. He found Steve soaked in sweat and struggling to disperse a crowd.

"I can't hold 'em back much longer," Steve said.

"You're ready when?" Ian asked.

"I want her to have another drink or two," Steve said.

At 1:30 A.M., Steve brought Madonna down the back stairs. Madonna said, "Ste-e-e-eve, I don't want my picture taken." Steve took her into Ian's office, and she said, "I don't like being put in a room."

On cue, the curtain rose and a band started playing. Steve led Madonna onto the stage, and rose petals cascaded from the ceiling. Ian stood in the shadows, jiggling his knee to a nervous rhythm several beats faster than the music.

"That's done," Ian asked.

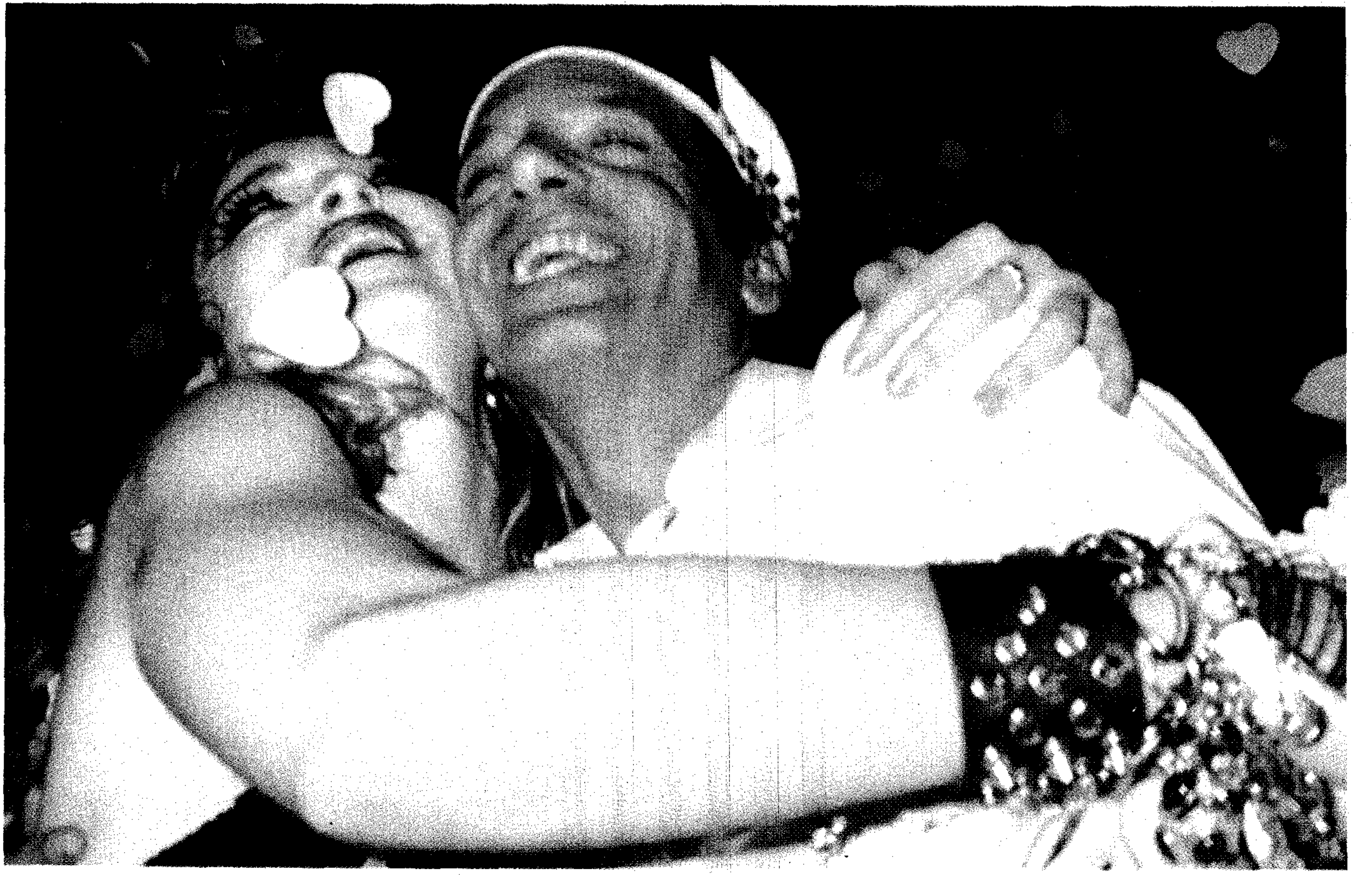
The following afternoon, the two partners went for a drive in Steve's Mercedes. Four years after their release from prison, they were running a hugely profitable hotel and a club with a projected annual net of $10 million. Banks that had once refused to grant them checking accounts now seemed ready to back projects that would dwarf the others.

"You sort of got to *make* yourself happy, you know what I mean?" Steve said.

As a summer shower fell, Steve pulled over. For a moment, he and Ian fell silent and stared through the rain-streaked glass at what just may be the site of their skyscraper. Then these two young men who now want to erect the biggest and most beautiful building in the world drove off to have lunch at Gray's Papaya on Broadway at 72nd Street.

"The best hot dogs in the city," Steve said.

"I'm gonna have two," Ian said. ▬



Only the beginning: *Madonna embraces Rubell during a Palladium party in her honor, no doubt one of many celebrity fêtes to come.*

Photograph by Richie Wood.

WOR AS IN WAR

INSIDE RADIO'S BATTLE OF THE AGES • BY GIGI MAHON

THE PARTY FOR ARLENE FRANCIS LOOKED LIKE A celebration. The place was the restaurant Jean Lafitte, the food was a sumptuous delight, and—best of all—there was a guest list that included, in the words of Francis, "everyone from Walter Cronkite on down." Mike Wallace was there, as well as Claire Trevor, Alice Faye, Buddy Hackett, Hume Cronyn, Geraldine Fitzgerald, John Lindsay, and Nedda Logan. The guests wore buttons proclaiming "I Love Arlene Francis." Barbara Howar and a crew from *Entertainment Tonight* recorded it all, as did the *Post*, the *Daily News*, and the *Times*.

That party last year was not a celebration, however. It was, instead, a grand but unwanted send-off. After 24 years on the job, Arlene Francis had just been fired as host of an afternoon talk show on radio station WOR. The farewell bash wasn't thrown by the station but by Francis's longtime producer, Jean Bach, along with Sherrye Henry and Joan Hamburg, fellow WOR talent.

Arlene Francis is just one in a long list of casualties at WOR over the last few years. The all-talk station, 710 on the AM dial, is one of the oldest radio stations in America and a New York institution. For decades, it ruled its market. But lately, WOR has been challenged by competition and forced to fight the ratings wars. Though WOR started life as one of only two stations on the East Coast, there are now 64 other commercial stations—both AM and FM—in the New York area.

The problem isn't just that the almighty Arbitron numbers—which are to radio what the Nielsens are to television—aren't what they once were. The market has become too fragmented to expect them to be. It's that they're the wrong kinds of numbers. There's a buzzword that's even more important than ratings: "demographics." WOR has plenty of listeners, but—by the standards of Madison Avenue anyway—they're too old.

©Magnum

Arlene Francis, friend of the stars.

In the quest for a younger audience, the station has been undergoing tumultuous times. In addition to Arlene Francis, the list of people who've left includes Pegeen Fitzgerald, who, with her late husband, had been a mainstay on WOR since the mid-thirties. Also gone are sports great Stan Lomax; news voices John Wingate, Henry Gladstone, and Harry Hennessy; Patricia McCann, the third generation of the McCann family on WOR; raconteur Jean Shepherd; talk-show host Barry Farber; three general managers in quick succession; and an army of behind-the-scenes producers, engineers, and other support personnel. Some were

PHOTOGRAPHED BY BRUCE DAVIDSON

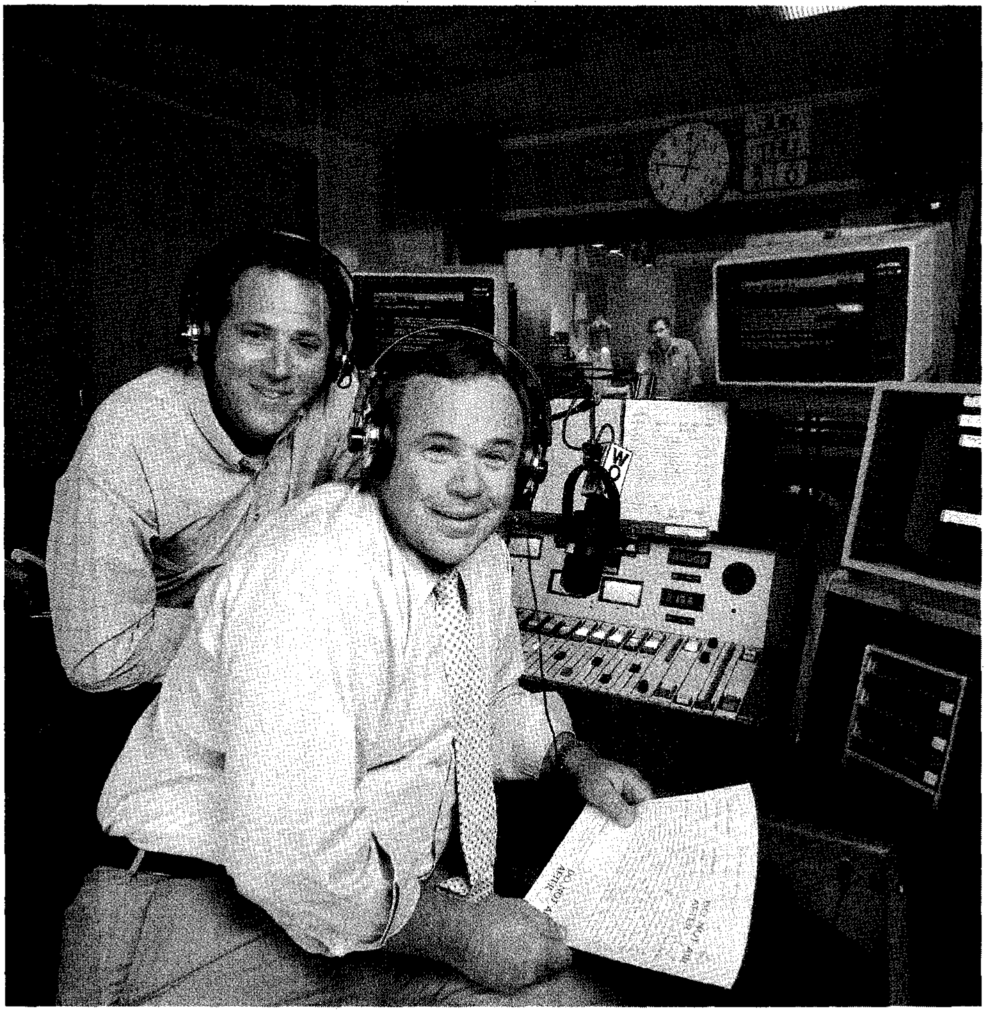
dismissed with extraordinary insensitivity to the feelings of the station's listeners.

Meanwhile, the station has spent lavishly at times, beefing up its studios, entertaining employees and clients. Last year, to keep money-maker John Gambling from defecting to ABC, WOR gave him and his son a contract some insiders value at $2 million a year. Overall, earnings are said to have suffered dramatically in recent years. One insider says that less than a decade ago WOR did $3 million in profits on $11 million in sales. Today, revenues have grown to about $15 million, but profits are believed to have stalled. Audience loyalty has also suffered. In its search for new listeners, WOR alienated and lost many of the old ones. When Pegeen Fitzgerald was fired, tens of thousands of vitriolic letters poured in. WOR's listeners didn't take change lightly. They took it personally.

On top of all this, RKO General, the station's owner, is facing license challenges because of corporate misdeeds. Potential purchasers are already lining up for the lucrative WOR license, hoping to cash in on a boom in radio revenues. Total revenues for all stations last year jumped to $5.9 billion from $5 billion the year before.

Despite the tumult, WOR has clung to its status as the most listened-to AM station in New York. What's more, it boasted more ad revenues in 1984 than all but two New York stations. But the numbers don't tell the story, and the battle is just beginning.

IN 1922, SOMEBODY AT Bamberger's in Newark came up with the idea of starting a radio station as a public-relations gimmick. The station, WOR, was preceded on the East Coast only by WJZ, now WABC. WOR's first offering was a recording of Al Jolson singing "April Showers." The store gave the station a trial run of a year before executives decided radio had no future. A brilliant engineer named Jack Poppele convinced them they were wrong, and WOR stayed in business, moving to New York in 1924.



Two generations of Gamblings, John R. and John A.

When people talk about the golden age of radio, they talk about WOR. WOR wasn't just *great* radio, it was extraordinary. The station knew what evil lurked in the hearts of men, because the Shadow and Lamont Cranston were born there, with Orson Welles in the original cast. WOR carried the Uncle Don kiddie show (the station swears he never said, "That ought to satisfy the little bastards!"), the original "Superman" broadcasts, "The Green Hornet," and "The Lone Ranger."

WOR broke the news of the Lindbergh kidnapping, staying on the air for three days reporting it. In 1937, an on-the-spot WOR reporter collapsed into sobs while describing the Hindenburg explosion, and it was on WOR that a newcomer named Beverly Sills, trying to break into show business, sang jingles for Rinso White.

In the late thirties, when Pegeen and Edward Fitzgerald had separate shows on WOR, she came up with the notion that it might be fun to eavesdrop on an all-American husband and wife at the breakfast table. The station's management said it would never work. The show that she and Edward eventually broadcast from their "white-collar tenement on East 36th Street" became a national mania, spawning 78 imitations. Some of the imitators were on WOR, including Dorothy Kilgallen and her husband, Dick Kollmar, and Alfred and Dora McCann.

Alfred McCann's father, also Alfred, had started on WOR in the 1920s with his "Pure Food Hour," railing against food additives 40 years before Adelle Davis took up the fight. John A. Gambling, current czar of the morning airwaves with his "Rambling With Gambling" program, owes his middle initial to Alfred McCann. John A.'s father, John B., had an exercise show in 1925, beating out Jane Fonda by half a century. John A.'s son, John R., is part of the "Rambling With Gambling" cast today. Henry Morgan started as an announcer on WOR, gaining in popularity with his addenda to the news, like "Today's forecast: snow. Followed by little boys on sleds." Stan Lomax had the last broadcast interview with a dying Babe Ruth.

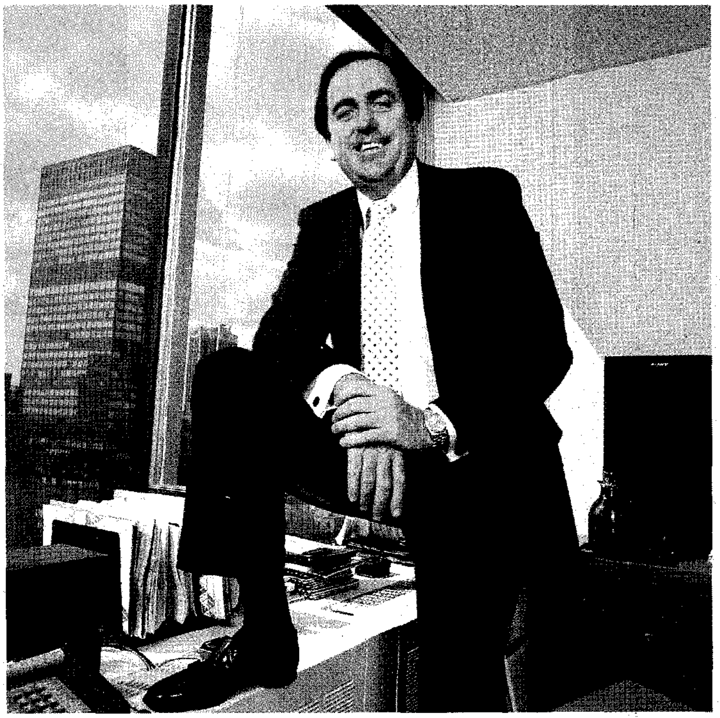
Another milestone: In March 1935, WOR took a step that all but guaranteed a huge audience, building a 50-kilowatt transmitter that gave the station a signal that could be picked up, on a good day, by 25 million people. To this day, WOR has one of the strongest signals on the East Coast, which helps garner those mighty ratings.

FOND MEMORIES: *In the old days, as people tell it, WOR was one big happy family, and its cachet was up there with the Algonquin roundtable and the original* Vanity Fair.

In 1952, WOR was sold to General Tire & Rubber, a company run by a family named O'Neil. The O'Neils later bought RKO Radio Pictures from Howard Hughes, and all of the family media properties became part of a unit called RKO General. Akron-based General Tire eventually became conglomerate GenCorp, of which RKO is now a subsidiary.

In the old days, as people at the station recall it, WOR was one big happy family—the word "family" crops up in nearly every conversation—and its cachet was up there with the Algonquin roundtable and the original *Vanity Fair*. Everybody was smart and dressed well and went to "21" with everybody else. They almost all got along, though not so often and well that it was boring. (Pegeen Fitzgerald and Dorothy Kilgallen had a delicious on-the-air feud, for example.) That spirit was communicated to the listeners.

A former executive of the station claims that WOR could have gone silent and still billed millions a year to advertisers. "There was that kind of loyalty. It was a habit. It was a middle-class white narcotic."


Rick Devlin, a WOR "enigma," now at ABC Talkradio.

THE STORY OF what has happened to WOR in more recent years is the story of what's happened in radio. The late sixties and early seventies were a turning point. The number of stations grew, which meant that while WOR could once hold a 15 percent share of audience, it now had to settle for a 6 percent share at best. Lately, WOR's share has been around 5. Also during that period, FM began to make dramatic inroads into the total radio market. AM signals have a much longer reach, but FM has superior sound quality and stereo capabilities, making FM a better spot for music. A generation that wanted album-oriented stations and music with a message increasingly turned to FM.

Album-oriented FM stations gave way to adult contemporary radio, contemporary hit radio, the urban sound, and rockers. The distinctions among the categories often blur. All are variations on the theme of Top 40 hits played with heavy repetition. Stations in these categories include WHTZ, or Z-100; WKTU; WOR's sister station, WRKS, or Kiss-FM; WBLS, owned by a group headed by Percy Sutton; and WAPP. WNEW-FM is perhaps the only station that has stuck to its early-seventies format of album-oriented rock. Other stations, notably WPAT-AM and -FM and WRFM, have done well with an "easy listening" format, and WQXR-AM and -FM, owned by the New York Times Company, and WNCN are strong contenders with classical.

In large part because of an inability to compete with FM, WABC-AM—once the most popular pop-chart music station in New York—adapted an all-talk format. Other AM stations looked for their own niches. All-talk and all-news proliferated. WMCA went talk; WINS and WCBS went news. Competition within each segment inevitably heated up. Lately, outrageousness has become hot, with WNBC, for example, successfully promoting Howard Stern and Don Imus. Sex-advice and call-in psychology shows now abound.

Lewd and crude has never been WOR's style; the station has always boasted a certain corniness. While it didn't go the Imus route, it now does have two call-in psychology shows. Even with that concession to trends, however, WOR has been fumbling for an identity all its own.

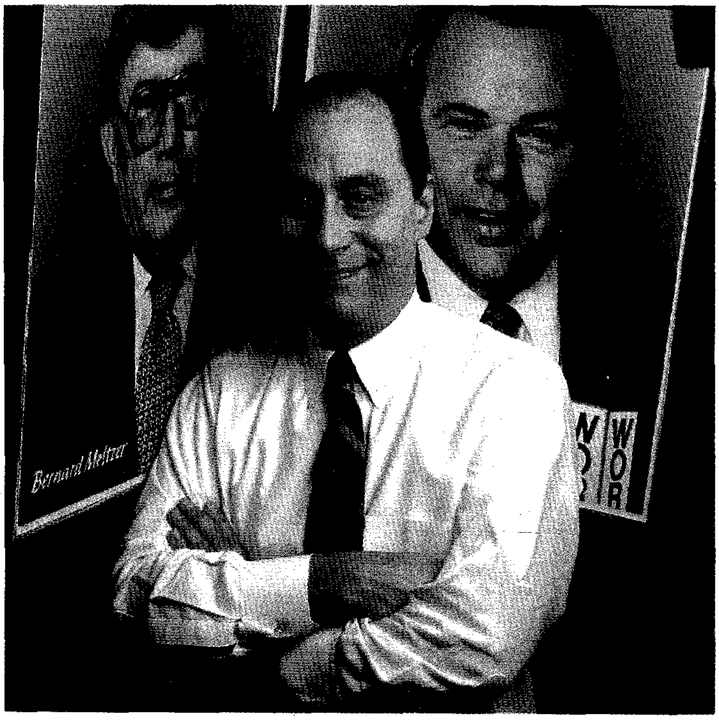
BIG CHANGE came to WOR in 1976, in the person of Rick Devlin, a linebacker-size, Yonkers-bred Notre Dame graduate who took over as general manager at 32, about half the age of the average listener. He was the protégé of Dwight Case, then head of the RKO Radio Division, and was paid an estimated $150,000 plus a percentage of profits. Devlin became, in the words of a longtime WOR staffer, "an absolute enigma to a lot of people." He has been called everything from the father of "a golden age of WOR" to terms unrepeatable. "You can repeat them," he says good-naturedly. "I've heard it all."

His beginnings at the station were not auspicious. On accepting the job, Devlin gave a newspaper interview in which he indicated that the Fitzgeralds might be canceled. (He says he was misquoted.) The story ran on a weekend. The Fitzgeralds, at their home in Kent, Connecticut, hadn't seen it, but a friend phoned and told them. Devlin, meanwhile, had called a meeting for Monday morning. Pegeen Fitzgerald arrived late, after everyone else was assembled. She strode in, marched to the front of the room, and confronted the stranger who sat there. "Are you Mr. Devlin?" she demanded. He was. "If I had a baseball bat," she told him, "I'd bash your head in."

Despite the shaky start, the Fitzgeralds and Devlin became fast friends. Devlin changed their show time from afternoon to late night—which was fine, says Pegeen Fitzgerald; she had always wanted to do a late-night show. Later, she says, when Edward was suffering from a long bout with cancer, Devlin was wonderful to him, stopping by often just to chat. Recently, she has sublet one of her two Central Park South apartments to Devlin.

Devlin had "star fever," says one co-worker. "He was nicely awed. He was like a kid. He *was* a kid. You could see it in his eyes, with Arlene or whoever." Not surprisingly, he was popular with some of the talent. Says Arlene Francis, "He brought a lot of stimulation and excitement and innovation to WOR." He built all-new studios, calling the old ones obsolete. He launched an expensive TV advertising campaign to promote the station, something that hadn't been done much with radio. He tried new programming ideas, taking the station on location, first to nearby sites like Grand Central, later to London and even to China. The word "legendary" began to crop up in discussions of his expense accounts. He always seemed to pick up the check, and the restaurants were expensive. When ratings were up, he'd stride down the hall with a bottle of champagne under each arm.

But he wasn't popular with everyone. He and celebrity interviewer Jack O'Brian had a famous feud, and Devlin canceled storyteller Jean Shepherd, who, Devlin says, was "very brilliant" but had "no ratings and no revenues. He had a cult following."



Today's man-at-the-top, Lee Simonson.

Devlin made his major changes in the news department. He presided over the departures of John Wingate and Stan Lomax. (Lomax was 77 and had been at WOR for 43 years.) He also replaced news director Gerald Conway with Reg Laite, then fired Laite and substituted Lou Adler, whom he hired away from WCBS at $350,000 a year. In private, says an acquaintance of Devlin's, he has admitted that his one mistake at WOR was overpaying Adler.

The personnel changes were accompanied by new strategies. Management decided that WOR was no longer the place everyone in New York turned to for breaking news. TV had increasingly been offering up-to-the-minute coverage, and, as more direct competition, WCBS and WINS had gone all-news. So the WOR news effort was cut. Most fifteen-minute newscasts were slashed to five. Devlin signed a contract with the ABC Entertainment Network to provide news. ABC pays WOR for the privilege and makes money on ads. The contract not only saved WOR money, it *made* the station money, though Devlin is quick to insist that profit was not the incentive. Devlin says his overall purpose was to make the news department more efficient.

The changes didn't sit well. Bill Buckley, a former writer and producer, recalls his own turning point. On a Thursday night in July, he left the office late, got in his car, turned on the ignition, and the lights of New York went out around him in the blackout of 1977. Buckley started roaming the streets getting "actualities," reactions to what was happening. Then he raced to a phone booth to call the WOR newsroom, only to be told that the station would not preempt regular programming to report on the blackout. Later, WOR did interrupt its programming periodically, but by that time, Buckley thought, listeners would have tuned to stations that were treating the crisis as the crisis that it was.

Devlin defends his record at WOR. He says ratings dipped when he got there, then doubled, and the station was always No. 1. Revenues rose from $10 million to $15 million, but costs rose, too. "We've got a huge nut here" was the way Devlin put it. "A tremendous overhead." A trip to Rome for the *Today* show might make bottom-line sense, because the ad rates run into the thousands per spot. A 60-second spot on WOR ranges from $40 in a volume buy for the all-night syndicated Larry King show to a high of $600 or so for John Gambling.

Some people think that Devlin's spending habits eventually got him the sack. Devlin's mentor, Dwight Case, had been replaced by Robert J. Williamson. He and Devlin didn't get along. Devlin calls the RKO management cheap. "If you came in in the morning with your lunch in a brown paper bag, you were doing a good job," he says. The end came in July 1982.

Devlin had just returned from London. The trips to England had been a source of friction. For the royal wedding, for example, Devlin had rented a Rolls-Royce to get around London and bragged about it on the air. This time, Devlin came back to the office on a Tuesday, left sick in the afternoon, and took Wednesday and Thursday off. On Friday, Williamson fired him.

RICK DEVLIN was replaced by Bob Biernacki, his assistant. Biernacki had once given Devlin a job, and Devlin later returned the favor by helping to create the position of assistant general manager for his friend. As Devlin's replacement, Biernacki went on to participate in some of the biggest public-relations gaffes in the history of the station. RKO, in a slight panic, turned to a consultant named Walter Sabo, and he and Biernacki together scrutinized WOR and its talent roster. Change was not long in coming.

Patricia McCann says that where once the place had been "unchanging and indestructible," now, "suddenly, the revolution was at the gates." Meetings were called in which the broadcasters were asked to explain their shows to the sales department. Charts and graphs were produced to explain ratings and the New York market. All of a sudden, says McCann, there was "a real world that was going on out there."

Arlene Francis, too, felt the difference. The station pressured her to devote more of her celebrity-interview show to call-ins from listeners. The concept is increasingly popular in talk radio, but Francis wasn't comfortable with it. "You'd have on a distinguished person from the theater," recalls Jean Bach, Francis's producer, "and somebody would call and say, 'What's your favorite color?' or 'What do you think of the Beatles?' " Worse, Francis never quite got the hang of cutting callers off. She didn't want to be rude.

Patricia McCann says the real panic at WOR set in in 1983, soon after ABC went to a talk format: "Another station with very nice call letters was doing the same thing we were." The axes began to fall. By September 1983, WOR had announced a

ENDING IT: *When Pegeen Fitzgerald was abruptly fired, angry mail poured in and livid newspaper accounts abounded. The station learned a lesson, but only a partial one.*

new programming schedule designed to attract "more men and younger people," as a spokeswoman put it. John R. Gambling and Susan Murphy had got an afternoon show; Patricia McCann and Pegeen Fitzgerald had been canceled.

Fitzgerald, whom a co-worker describes as "held in holy esteem slightly higher than John Wayne," got a phone call one morning from Bob Bruno, WOR's program director. He asked her to stop by. (Fitzgerald always did her broadcasts from home.) Fitzgerald says she met with Bruno and Biernacki, who told her that that night's show would be her last. They said she would have to tape the show so the station's lawyers could review it before it aired. She told them, "If you don't think I'm professional enough after 50 years on the air to do a last broadcast without embarrassing you, then I won't do a last broadcast." She explains, "That's the way I left WOR."

No official last show. No week of farewell "performances" with stars talking about how terrific she was. And, worse, she was suddenly, without explanation, lost to listeners who for decades had thought of her as a constant friend. Nobody actually counted the mail that poured in, but it filled sacks and sacks. There were livid newspaper items in places the Fitzgeralds' voices had never reached. The station learned a lesson, but only a partial one.

Pegeen Fitzgerald, "more esteemed than John Wayne."

Arlene Francis started at WOR in 1960. Early on, she broadcast from Sardi's, but that proved to be a problem. She asked Carl Sandburg if God was dead. He picked up a celery stick and pondered the question. Listeners heard only a crunching sound. The show was moved to the studio. Francis was known for landing hard-to-get guests. She once broadcast from Frank Sinatra's house in California during Christmas week.

In March 1984, Francis was called into Bob Biernacki's office and fired. She says she realizes the station had a right, but she doesn't understand the reasons, since her ratings were as high as ever. She acknowledges that she was one of the most highly paid people at the station, if only by dint of having been there so long. But what really bothers her is the way it was all handled. Francis was allowed to remain on the air for another three weeks, partly because she had some big-name guests lined up, and partly because the station was still reeling from the reaction to the Pegeen Fitzgerald firing. Sacks of angry letters greeted the Francis dismissal too. At the time, the WOR motto was the Star of New York. Listeners began calling it the Scar of New York.

Biernacki resigned in June 1984. His replacement, Lee Simonson, was quickly dubbed the "manager du jour."

LEE SIMONSON IS A WIRY MAN WITH CLOSE-CROPPED dark hair who describes himself as a nervous person. He is the type who seems always to be in motion, even when more or less sitting still. Simonson came to WOR armed with something that few of the station's past general managers had—a fourteen-year track record with RKO and the O'Neils. He worked at RKO stations in Washington and Chicago before joining a New York station named WXLO. Under Simonson, XLO's call letters were changed to WRKS, the station was nicknamed Kiss-FM, the format was changed to an urban pop sound, and red ink turned to black in a radio super-success story.

Twice, Simonson has worked in turnaround situations, and he says he has "never seen parsimony" on the part of the O'Neils. Employees say Simonson is a workaholic and a nuts-and-bolts manager, and that they always know where they stand with him.

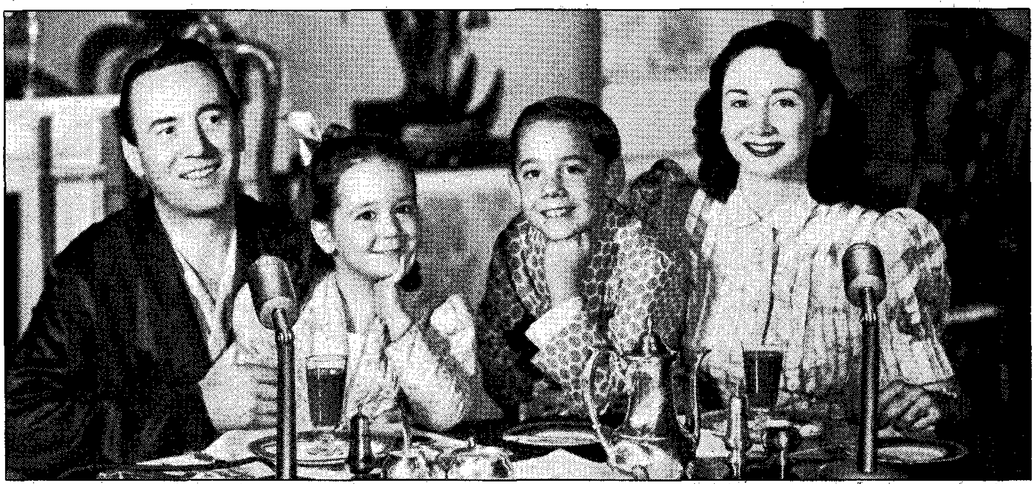
A large part of his mission, Simonson says, was to lift morale at WOR. He had an unpromising start. Like Devlin before him, he gave an indiscreet newspaper interview: "Everyone at the station is vulnerable," Simonson was quoted as saying. "No one is safe." In a full-page memo to the staff, Simonson insisted he never said it.

Simonson is in the happy position of not having to justify the decisions of prior general managers, though he admits that the firings were handled badly. He is in a less happy position when it comes to fighting the uphill battle of nostalgia.

"History is a double-edged sword," says Simonson. "It was easy for WXLO to change its call letters to Kiss-FM. WXLO didn't have a past. We are a freak in an industry where change is the norm."

People with roots in WOR's history argue that the station's salesmen used to sell ads on the basis of quality, not numbers. Simonson replies that the competition was slight in those days. "The real world," he says, "is that we have a rating book. I can no more walk in to a media buyer and say, 'See this book?' "—he picks up the rating book from the coffee table and flings it across the room—" 'We're WOR and we're quality!' She's going to laugh me out of the room!"

Simonson has spent an estimated $75,000 on research since he took over. The research has told him that listeners get their fill of celebrity shows on television. What they want from radio is advice and information on everything—gardening, marital problems, nutrition, and, especially, money. Last December, Simonson made several programming changes that he calls



At home with Dick Kollmar and Dorothy Kilgallen.

Uncle Don, the kiddie man.

Sire of the line, John B. Gambling.

key. The "John Mack Carter *Good Housekeeping* Food Show" was canceled. Carter—*Good Housekeeping*'s editor—says the cancellation came after he realized the show was messing up his own schedule. "The principal responsibility of an editor is to have lunch," Carter says. The program aired daily from 12:25 to 1 P.M., which made it hard for him to have lunch.

The afternoon-drive-time show co-hosted by Susan Murphy and the third-generation Gambling, John R., was canceled because of ratings. The young Gambling was shifted to his dad's show, and Murphy left the station. The slot, from 3:05 to 5:55 P.M., was filled by Bernard Meltzer's "What's Your Problem?" which had been on at night. Afternoon-drive time in radio generally accounts for around 20 percent of revenues and morning drive chips in 40 percent or so. Meltzer does much better than the rule of thumb. He's good for around 30 percent of WOR revenues.

Meltzer has developed a phenomenal following despite—or maybe because of—a style that drifts into icky-stickiness ("Your question is what, my friend? You are my friend, aren't you?"). He's billed as a financial expert, with real estate a specialty ("Sweetheart, I'm telling you, your building is *not* a multiple dwelling"), but he fields calls on subjects as diverse as mixed marriage and what to do if your kid is arrested. Some radio experts think Meltzer's a little too sleepy for the afternoon drive, but he has fooled the experts before, earning good ratings even in impossible time slots. He attributes his appeal to "solid American values with a little bit of ecumenical religion thrown in."

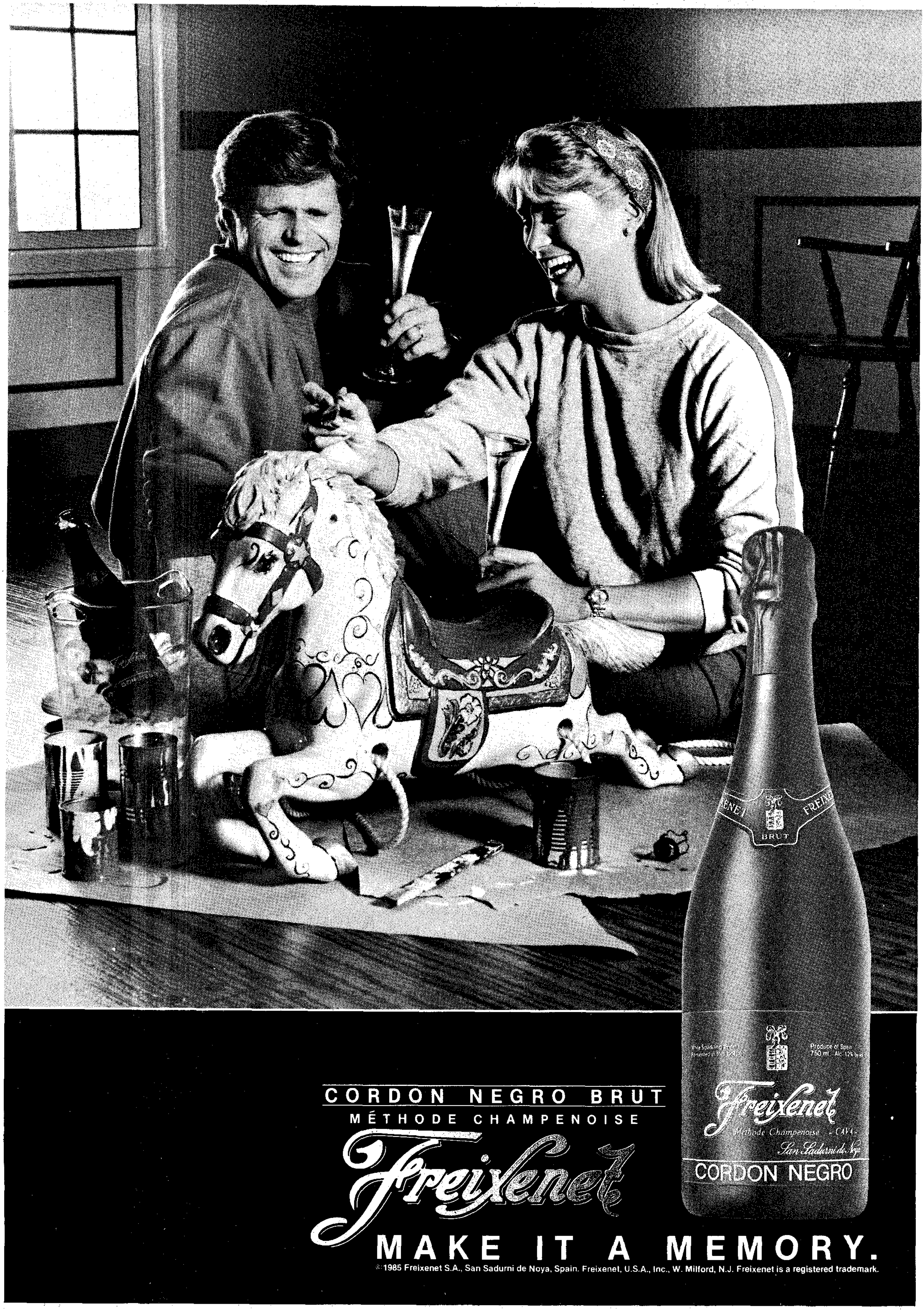
SIMONSON ALSO PRESIDED OVER THE SIGNING OF A new contract with John Gambling. "Rambling With Gambling," radio's longest-running morning show, hauls in 40 to 45 percent of WOR's revenues. The program is also by far the station's most expensive, which is generally true of morning-drive-time shows. Gambling has a folksy air style, and he's good at what he does, quarterbacking a show that includes Lou Adler with news, Bill Korbel with weather, George Meade with traffic, Don Criqui with sports, Ken Dolan with business, Joan Hamburg with consumer tips, John R. Gambling with "the lighter side," and syndicated Paul Harvey with whatever it is he does. Gambling's show is a service show. Added to that, he's a tradition. WOR reacted, therefore, with near-apoplexy last year when it learned that Gambling was thinking of jumping to arch-rival ABC. How awful would it have been? Rick Devlin, now head of ABC Talkradio Network, claims, "It would just about have wrecked them."

By some accounts, ABC offered Gambling $1.75 million. WOR, believing that, came back with $2 million, and Gambling accepted. Some radio insiders say ABC never came close to offering $1.75 million. About a dozen people have been laid off in the last nine months, and some of them put the blame squarely on Gambling's new contract. The new deal also includes John R. The father gets an average of twelve weeks of vacation a year, and the son will fill in as host in his absence and on Saturdays.

On another front, WOR launched an ambitious, expensive direct-mail campaign it believes to be the largest in radio. "Checks" that may or may not be prizewinners, accompanied by the WOR program schedule, were mailed to 2 million households. To win, you have to tune in.

The station's hope was that the program changes, along with the direct-mail campaign, would make their mark in the ratings that were released in mid-April. For the most part, how-

Photographs: top collection of Jill and Kerry Kollmar; bottom left and right, courtesy of WOR.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ever, those ratings were a disappointment. The total share of market dipped to 4.8 from 5.2, but the station remained the No. 1 AM station and tied for No. 3 in the overall market after Kiss-FM and WHTZ. A happy surprise was that Bernard Meltzer perked up the afternoon-drive time. Gambling was off a bit. In the 45-to-54 age category, the station was No. 2 with women, after WPAT, but a disappointing No. 11 with men. Following that report, Simonson's sights shifted to the spring book, which reflects the period March 28 to June 19. But those numbers, released last week, showed little change. The total share of market improved slightly, to 5 percent, but WOR slipped to fourth place.

Bernard *"What's Your Problem?"* Meltzer.

In radio, advertisers pay close attention to who is listening. A station can be No. 20 in its market and yet be profitable because it has a target audience advertisers want. By the same token, a WOR can be No. 1 and have ailing profitability. What Simonson would most like to see is progress in the 25-to-54-year-old demographic range, but he holds no hopes of improving with those 25 to 44. If the station does well in the 45-to-54 category, says Simonson, "that'll be nice."

WOR senior salesman Bob Alden supports Simonson's attitude about the older demographics: "Hey, we've got it. Let's revel in it." Rick Devlin often expressed a similar sentiment: "I'll take anybody who can sit up and take light nourishment." The fact is that the demographic bubble—and the money—has moved up to the 35-plus bracket, and advertisers are finally beginning to catch on. If WOR can move just a little down the age scale, it will be in a position to capitalize on the new awareness. Still, that demographic "if" is a big one. And there's another "if" lurking, one that is potentially life-threatening: Can RKO hang on to the WOR license?

UNDER FEDERAL COMMUNICATIONS COMMISSION rules, anyone can challenge a broadcaster's worthiness to hold a radio or television license. The commission holds hearings and decides on an operator's qualifications. The challenges most often involve questions about whether a station is responsive to the needs of the community it serves. RKO has had a different problem. Its qualifications were first questioned in the late 1960s, after RKO failed to tell the FCC of a federal investigation of its parent company, then called General Tire & Rubber, for alleged illegal activities that included payoffs to foreign officials. General Tire later signed a consent agreement with the SEC, but its problems didn't end there. As a result of FCC proceedings, RKO lost its Boston television station in 1982. The fate of its other properties remains uncertain.

Last summer, RKO disclosed that its RKO Radio Networks, a supplier of programming to stations across the country, had overcharged advertisers by $4 million. RKO admitted that ads either hadn't run at all or were run on lower-rated shows than promised. The company later amended the figure to $5.6 million and then $7.2 million. It claims that is the extent of what RKO head Shane O'Neil called "extensive fraud," as opposed to a mistake. The company blamed two former employees who, several months before the "fraud" was discovered, had quit to go to Lifetime, the Hearst/ABC/Viacom cable network.

Following the corporate disclosures, there were several resignations. Robert Williamson, the president of the RKO Radio Division and the man who fired Rick Devlin, left. Some insiders think he was made a scapegoat. Eventually, the company sold the RKO Radio Networks to a group in which Dick Clark is a principal.

Most important, though, the revelations were a large blow to RKO in its ongoing battle to prove its fitness as a broadcaster. An FCC judge ruled that agency hearings on challenges to WOR and other RKO stations would be expanded to include testimony about the false billings as well as about an investigation into whether company officials deliberately destroyed an internal audit of improper transactions. The unofficial odds-makers believe that, as a result, RKO will lose some, if not all, of its broadcast properties. Among those waiting in line to pick up the WOR license are a group headed by Price Communications and a group headed by Bill Cosby.

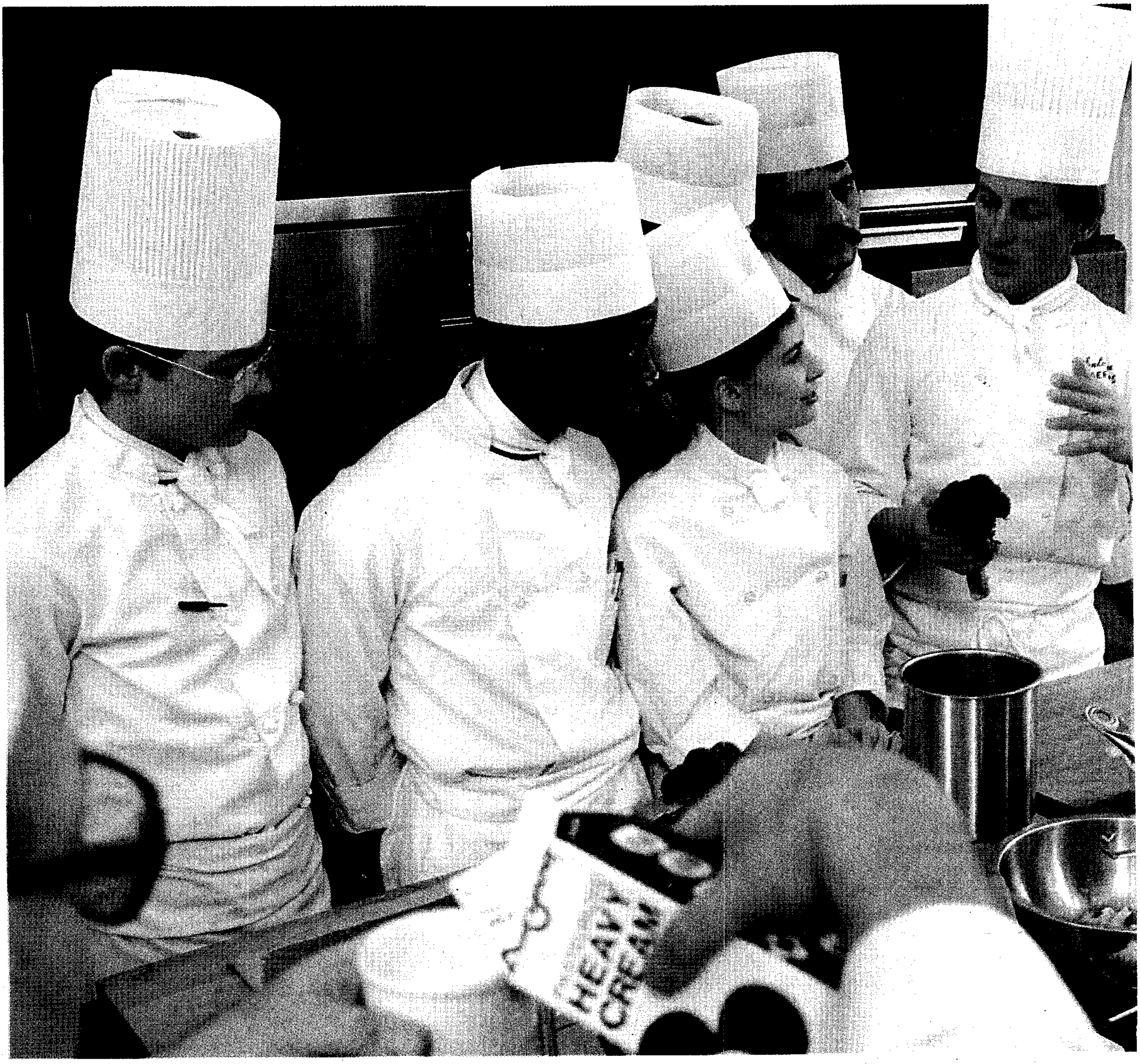
Despite all that has happened at WOR, it's a rare former employee who wouldn't go back tomorrow. For most of them, their love of the institution overcomes their feelings about how they were treated. Pegeen Fitzgerald is now broadcasting on WNYC. She says, "I would love to be back at WOR. I'd be delighted. There isn't a chance in the world I will."

But if she and others were to return, they'd find a different place from the one they left. A former employee, visiting recently, says he was struck by the "dismaying quiet" of WOR. It didn't have the old bustle. Arlene Francis says Joan Hamburg told her the life has gone out of the place. Says a former general manager of WOR, "It's still a good station. It still has enough listeners and certainly enough advertisers to hold its head up high."

It's just not the stuff that legends are made of.

WHO'S TRAINING THE GREAT

CHEFS OF NEW YORK


HEAVY CREAM

PHOTOGRAPHED BY CHUCK FISHMAN

Professional chef schools aren't just for blue-collar teenagers anymore. These courses have cachet.

BY IRENE SAX

Peter Kump (with raised hands) teaches college graduates who want to go into catering.

©Woodfin Camp

"THEY DON'T HAVE A LIQUOR LICENSE, AN espresso machine, or credit cards yet," says Peter the restaurant groupie, who is calling to boast about another of his discoveries. "But Gael Greene has been there, and tonight I spotted Diane Keaton. The chef's a real talent—a CIA graduate."

The academic names dropped to impress us these days aren't Johns Hopkins and Princeton and the Harvard Business School; they're the CIA (Culinary Institute of America), Johnson and Wales (in Providence, Rhode Island), and "that place in Brooklyn" (New York City Technical College)—schools that train workers for professional kitchens. And plenty of those workers are middle-class career changers. If 90 percent of your friends, like mine, dream of opening restaurants, you can bet that 90 percent of *them* would like to go to chef school. These courses have cachet.

Until recently, the professional kitchen was a last holdout of the apprenticeship system. Restaurant managers hired teenage boys, gave them mops and buckets, and told them that if they kept their eyes open they'd learn something. But because of the current madness for dining out, the "hospitality industry" can no longer afford to train people in the traditional way (85,000 new restaurant jobs are expected to open up every year in the United States through 1990). Accordingly, restaurant schools have been established to get things moving, to teach the skills workers once would have picked up on the job. Of the six chef schools I visited in the New York area, only two existed before 1974.

That there's such curiosity about them is a sign of the high status chefs have attained. Salaries have gone up, and with money comes respectability. Now that the average New York restaurant school graduate gets $15,000 to $25,000 his first year out, cooking no longer seems like a blue-collar job. About half the students in the New York schools are still nineteen-year-old kids who plan to work in their family's restaurant. But the other half are ten years older—men and women who have been in advertising or public relations or finance and who believe they are changing from one profession to another. The fact that there are proper institutions with tests, curricula, and graduation ceremonies helps to validate this career choice for middle-class students who have been told all their lives that anything they can do without a degree isn't worth doing.

What *is* a chef school? Paul Kovi of the Four Seasons says there's no such thing—that a chef is made in the kitchen and all a school can do is help him get a job. (But Kovi is himself a loyal and active alumnus of New York Tech.)

Right now, a chef school seems to be any cooking school that says it is one. Although all of the schools I visited teach classic French cooking, they differ in practically everything else.

There are four-year institutions of hotel and restaurant management, as well as short programs; the shortest takes twelve weeks. Some schools won't accept you unless you've worked in a restaurant; others couldn't care less about that. Some teach management, sanitation, and accounting; others stick to broiling and sautéing. Some have student-manned restaurants; others require internships in outside restaurants; still others don't want their students to work at all. Most are expensive; one is a real bargain. But none of the schools claims to create chefs. Their graduates, they all say, are ready to work as beginners in professional kitchens.

Restaurateurs agree. The Ballroom's Felipe Rojas-Lombardi says, "What makes a restaurant kitchen is, first, speed; second, speed; and third, more speed. When I'm yelling, 'Give me the parsley, give me the mushrooms,' I can't wait for them. The problem with the kids is, they think that when they finish school that's it. But it's only the beginning. It takes time, work, and pressure."

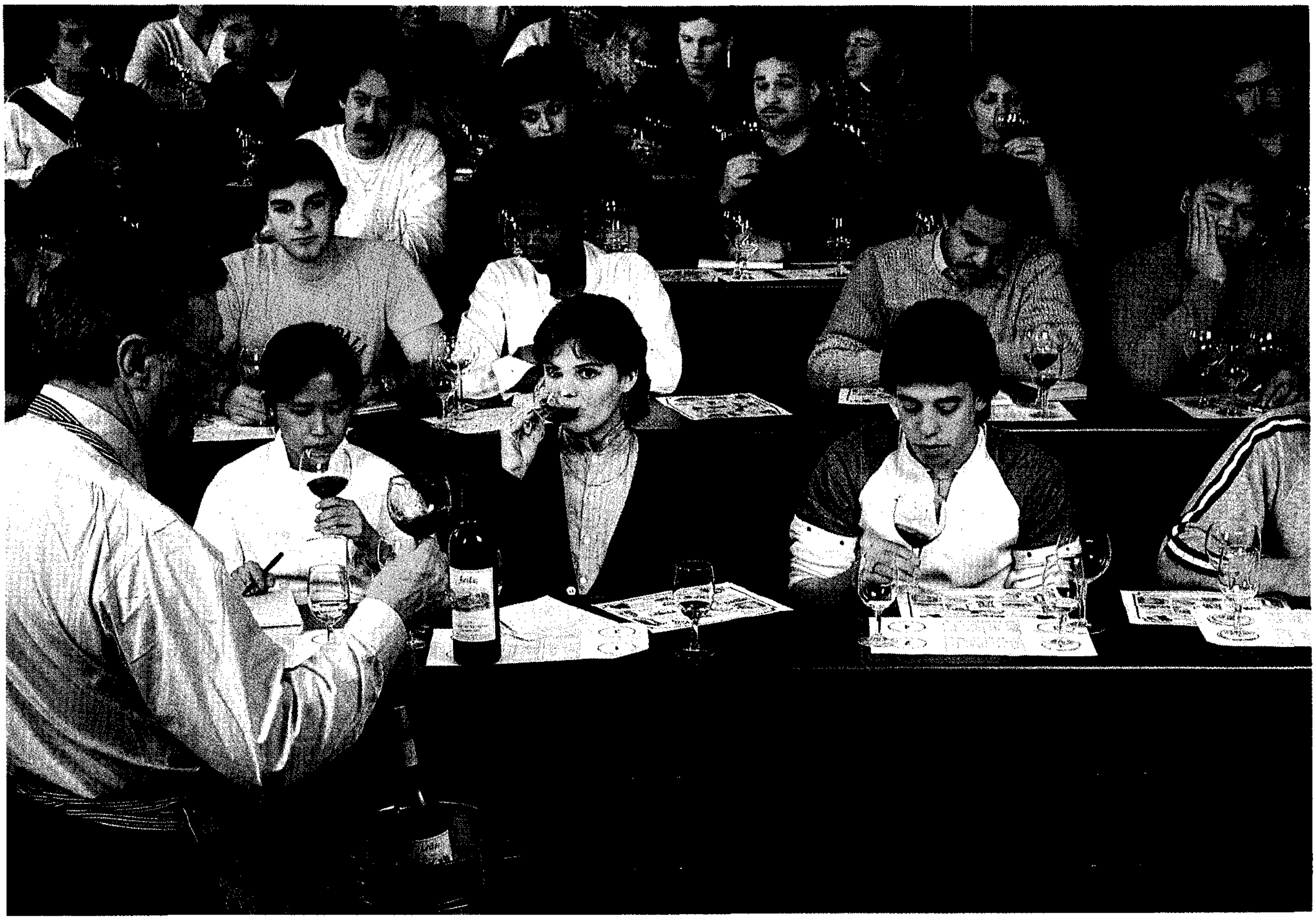
My impression is that all the New York schools will teach you the basics. All will work for some students, some careers. But there's a big difference between catering dinner parties for twelve and running three hotel kitchens. Before you choose a school, decide what your ambitions are—do you want to be a baker? an entrepreneur? to work in a test kitchen?—and how much time and money you can spend.

PETER KUMP'S NEW YORK COOKING SCHOOL

I THINK IF I WANTED TO GO TO school just to learn to cook, I'd choose Peter Kump's school (307 East 92nd Street, 410-4601). Kump—an ex-theatrical producer and ex-director of education for Evelyn Wood speed-reading—knows how to organize complicated material and present it with style.

Whether this is a professional school is something else again. Kump, who has years of experience in giving classes for amateur cooks and presenting demonstrations by celebrity cooks, says he has no intention of training people for the food-service industry. His is not a blue-collar school but is meant for people with college degrees who want to go into catering or run small, fine restaurants or take-out shops. Kump's professional students get a grounding in technique, exposure to visiting chefs, and lots of cultural fringe benefits. During one five-hour session, Kump dropped references

NOT BY THE BOOK: *A graduate of Peter Kump's school was told to cook salmon for 50 the first day on the job—without a recipe. "That's when I realized how much I'd absorbed," the fledgling chef says.*



Cheers: *Students at New York City Technical College study the finer points of building a wine list.*

to cooks from Alice B. Toklas to Taillevent.

Classes start with half-hour seminars around a long table in an airy Upper East Side loft. If it weren't for the aprons, you'd think you were in graduate school with twelve serious, thirtyish students. They split into two teams to cook the day's meal, a deliberately unbalanced menu designed to give practice on the technique of the day. (This is the only school I visited that included meals, although a meal with wine is a feature of the best amateur classes.) A puff-pastry lecture is followed by a meal of snail feuilletés, bouchées aux fruits de mer, salad (thank heavens), and Pithiviers. Along the way, students learn to kill a lobster. The next day, there's a lab for building technique, working up speed, and cooking without recipes.

Students meet daily from 9:30 A.M. to 2:30 P.M.; 3 to 5:30 P.M. is devoted to demonstrations by cooking stars. The twelve-week Intensive Professional Program offers nine weeks of cooking and three of pastry-making and costs $3,750.

Kump arranges unsalaried apprenticeships with restaurateurs, caterers, executive chefs, and food stylists. For $5,000, graduates can go on a four-month apprenticeship trip to France. The fee includes airfare, housing, language classes, cooking demonstrations, and placement in a Michelin-starred restaurant. Kump put together the program when his son wanted to study cooking in France.

Although the school doesn't promise to place graduates in jobs, Kump says he can't fill all the requests he gets from employers. One graduate of the seven-week program Kump used to offer, who now works at a private club and moonlights as a caterer, reports, "I had fun at Peter's, but I didn't think I was learning that much. The first day I walked into the club, they said, 'Do cold salmon for 50 people'—no recipe, of course—and I nearly died. That's when I realized how much I had absorbed. Seven weeks are just enough: More would have been marking time. You have to get out into a production kitchen, where they make demands of you."

THE NEW YORK RESTAURANT SCHOOL

BRUNO BETTELHEIM TAUGHT at the New School. So did Martha Graham, Alfred Kazin, and Stella Adler. Now it's Jack Ubaldi on sausages and Jane Stacey on pastry as the city's venerable university of adult education stays relevant for the 1980s.

Since 1981, when the New York Restaurant School (affiliated with the New School) opened its shiny white quarters above the sleaze of West 34th Street, nearly 850 students have been through the program. It's a creation of Bill Liederman, brother of David, the marketing genius who has given us David's cookies, David's French bread, David's ice cream, Saucier, and Manhattan Market. Bill Liederman let the New School hold cooking classes in Saucier's test kitchens to help pay the rent. When the classes became more profitable than the product, he spotted a trend.

The New York Restaurant School (27

West 34th Street, 947-7097) began with the students who had been taking Bill Liederman's cooking classes, and its original curriculum was designed to help make career changes. That explains some of the self-actualization talk. Masha Green, former director of admissions and a graduate of the program, compares it to Outward Bound: The Restaurant School "was so intense that just getting through it helped me feel good about myself. Now I know I can do anything."

Students attend fifteen weeks of sessions from 9:30 A.M. to 4 P.M., or 11 A.M. to 5:30 P.M., or 4:30 to 10:30 P.M. While one class is learning baking, butchery, or sauce-making in the kitchens, another is taking courses in portion control, design, management, and developing the wine list for a restaurant. For the last five weeks of this twenty-week program (which costs $5,500), students move to the school's 50-seat restaurant, rotating through every station in the kitchen, then working in the dining room. A final thesis is required—a restaurant proposal that must include financing, design, and tableware descriptions as well as menus and recipes.

I visited a class on egg cookery given by Richard Glavin, learned to do soft-boiled, hard-boiled, and poached eggs in quantity, then broke lots of eggs learning to make omelets. Later, I attended architect Fred Fox's lecture on design, where he discussed lighting, ventilation, and what was described as "the very cynical process" of negotiating the city's building codes. Notebooks filled up with figures—most notably that as of last fall it cost $140 to $240 a square foot to build a restaurant in Manhattan.

THE FRENCH CULINARY INSTITUTE

THE FRENCH CULINARY INSTITUTE is south of Houston, but it's hard to say with any conviction that it's in SoHo. No galleries, New Wave furniture, or antique clothes here. Instead, there are trucks and discount shops. It's not where you'd expect to find a school of classic French cuisine.

Nor would you expect that school to be part of the Apex Technical School, whose other disciplines include welding, auto repair, refrigeration, and air-conditioning. But it makes sense, because the FCI teaches cooking as a trade. It teaches skills. If the magic comes, the staff says, it will come later. Meanwhile, practice your knife work.

The French Culinary Institute (462 Broadway, at Grand Street, 219-8890) gets its method, curriculum, exams, and some of its personnel from Paris. The parent school, the Centre de Formations Technologiques des Métiers d'Alimentations, trains fourteen-year-old working-class kids to be *commis de cuisine*, the lowest rank in a French kitchen. In New York, the students are usually in their late twenties, and many have worked in restaurants for some time and want to upgrade their skills. But the programs in both countries are identical—so that the head of the French school knew just what he'd be served for lunch when he visited Le Ferrandi, the student-run restaurant in New York.

The method of instruction is very Gallic, very orderly and disciplined. There are daily quizzes, weekly exams. Students are expected to pick up kitchen French in the course of the six-month program. A man is told to button his tunic, a woman to tie back her hair. Learning to dice an onion, a student asks, "Does this have to be perfect?" and is told, "Yes. Always try to be perfect."

At the start of the day, students in checked chef's pants and white tunics sit in the large kitchen around chef Noga Andriani, who reads to them with a soft French accent from a sheet that explains the day's lesson. Students read silently along with him. They split into teams, going off to their stations to work on the day's task. Fifteen students take the morning session (8:30 A.M. to 2:30 P.M.), fifteen others work afternoons (3 to 9 P.M.). After three months, they are examined by their own teachers and someone from the French school, then move to another part of the kitchen to cook for the school restaurant under the direction of chef Antoine Schaefers for three months.

I attended the FCI for a week last fall. I was the first in the class to cut myself, and I learned to carry my own Band-Aids to avoid being embarrassed by asking for them. I discovered I was a whiz at "turning" vegetables, a hitherto unsuspected skill that involves slicing root vegetables into ovals with one hand as you turn them in the other. I made bouquets garnis wrapped in leek leaves rather than cheesecloth. And I finally learned the right way to sharpen knives. My fellow students were bright, focused, and intent on getting their money's worth—as well they should be, considering the $7,775 tab for six months of study.

NEW YORK CITY TECHNICAL COLLEGE

ITS BIGGEST FANS FORGET ITS NAME: They call it "that place in Brooklyn." It's the New York City Technical College's Department of Hotel and Restaurant Management, part of the City University of New York (300 Jay Street, Brooklyn, 718-643-8387). And it gives the best value in its field.

The cost is $1,100 for each year of the two- or four-year program, with plenty of loans and grants available through City University. The schedule is flexible—day or night, full- or part-time—because most of the students work. And if it all sounds terribly downscale, you should know that Paul Kovi went here, as did Leslie Revsin, David Liederman, and chefs at La Caravelle, Odeon, and Cafe Luxembourg.

You'll be disappointed, however, if you just want to learn to cook. Look at the name again. This school teaches *management*. A chef, says chairman Donald McHugh, is a manager. He's vice-president in charge of production, and it's the same job at Lutèce as it is at General Motors.

First-semester students don't cook at all. They study purchasing, accounting, front-office management. After that, they take cooking, baking, and beverage control but continue with sales promotion, food control, and executive-housekeeping principles. This is the only school I visited where anyone mentioned unions.

Nor will you learn to give the perfect dinner party. This is quantity cooking. On a recent visit, I got the day's recipes for fried mussels ("20 pounds mussels") with basil hollandaise ("three dozen egg yolks"). Students cooking for the school dining room learn to figure the cost of every dish and what they'll have to charge for it to make a profit. It's the only chance they have of beating the 80 percent failure rate of new restaurants.

Talented cooks are noticed, however, and encouraged to do apprenticeships in European kitchens. The school has placed its students at the George V, the Ritz, and the Plaza Athénée in Paris, as well as with Gérard at Le Notre. The rest all get jobs: five offers for every graduate at the last count. And thanks to the school's close association with New York restaurateurs, the person who interviews the graduates is not infrequently someone who taught them.

THE CULINARY INSTITUTE OF AMERICA

EVERYONE KNOWS THE CIA. Maybe it's the evocative initials. Maybe it's the famous eighteen-month waiting list. In Phoenix and Albuquerque, restaurants advertise that their chefs are CIA graduates.

Whether it's the best school for you is something else.

The tuition for the 21-month course is $12,198. And it's in Hyde Park, New York (Route 9, 914-452-9600). If you think that sounds close, think again. It's halfway to Albany. It took me about two hours to get there from Manhattan, doing 70 on the thruway. You can't commute; you have to live there. Which is fine if you're 21 and unattached and don't have to

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July 1985

THE CIA: *Everyone knows the Culinary Institute of America. Maybe it's the evocative initials. Maybe it's the famous eighteen-month waiting list. Whether it's the best school for you is something else.*

A touch acidic?: *Training the palate in the beverage-control class at "that place in Brooklyn."*

work while you're going go to school.

On the other hand . . . the 1,850 students are totally immersed in their work. And the facilities and faculty are impressive.

The average CIA student is 21 and has worked for a year in the food business, either in a kitchen or as a waiter but not in fast food. The best students, says a member of the admissions committee, are 28-year-old women. The worst are eighteen-year-old boys who can't submit to the discipline. "A kitchen," the member says, "is like the army."

The school is housed in a onetime Jesuit seminary set among the Central Hudson's vineyards and apple orchards. It has nineteen kitchens, including a fish kitchen, an Oriental kitchen, five bakeries, a charcuterie, and an experimental kitchen where students deliberately do things wrong to see what happens. There are four student-run restaurants, a 25,000-volume library, and a Culinary Learning Resources Center stocked with computers and videotape machines.

Sixteen times a year, 72 students enter. Each class is split into four teams of eighteen, with two teams going to school in the morning and two in the afternoon. For the first nine weeks, they get lectures on sanitation, nutrition, and purchasing. After that, it's mostly cooking—a rigorous introduction to classic French cooking based on Escoffier's *Guide Culinaire*. The course involves two semesters at school, one working in the field, and two back at school, the last of which is spent manning the restaurants.

I visited Phyllis Flaherty's class in sauce-making. Flaherty trained at the CIA, one of 40 women in a class of 1,400. (The ratio now is two to three.) The day before, she had demonstrated the grand sauces—velouté, béchamel, tomato, and brown sauce—and now the students were making them.

"We don't teach recipes," Flaherty said, her eyes scanning the kitchen for disasters in the making. "We teach principles." She dashed over to stop a student from dipping his tasting spoon back into a pot, grumbling, "They have no idea of hygiene. When you work here, you catch everything." Flaherty gives quizzes every other day, holds written and practical tests, and teaches that with organization you can do anything.

After five semesters, students have their pick of jobs: about five to a student. For a chef's job? No, says Flaherty. "They're not chefs. They're well-trained apprentices. It's the best we can do for them."

NEW YORK INSTITUTE OF TECHNOLOGY

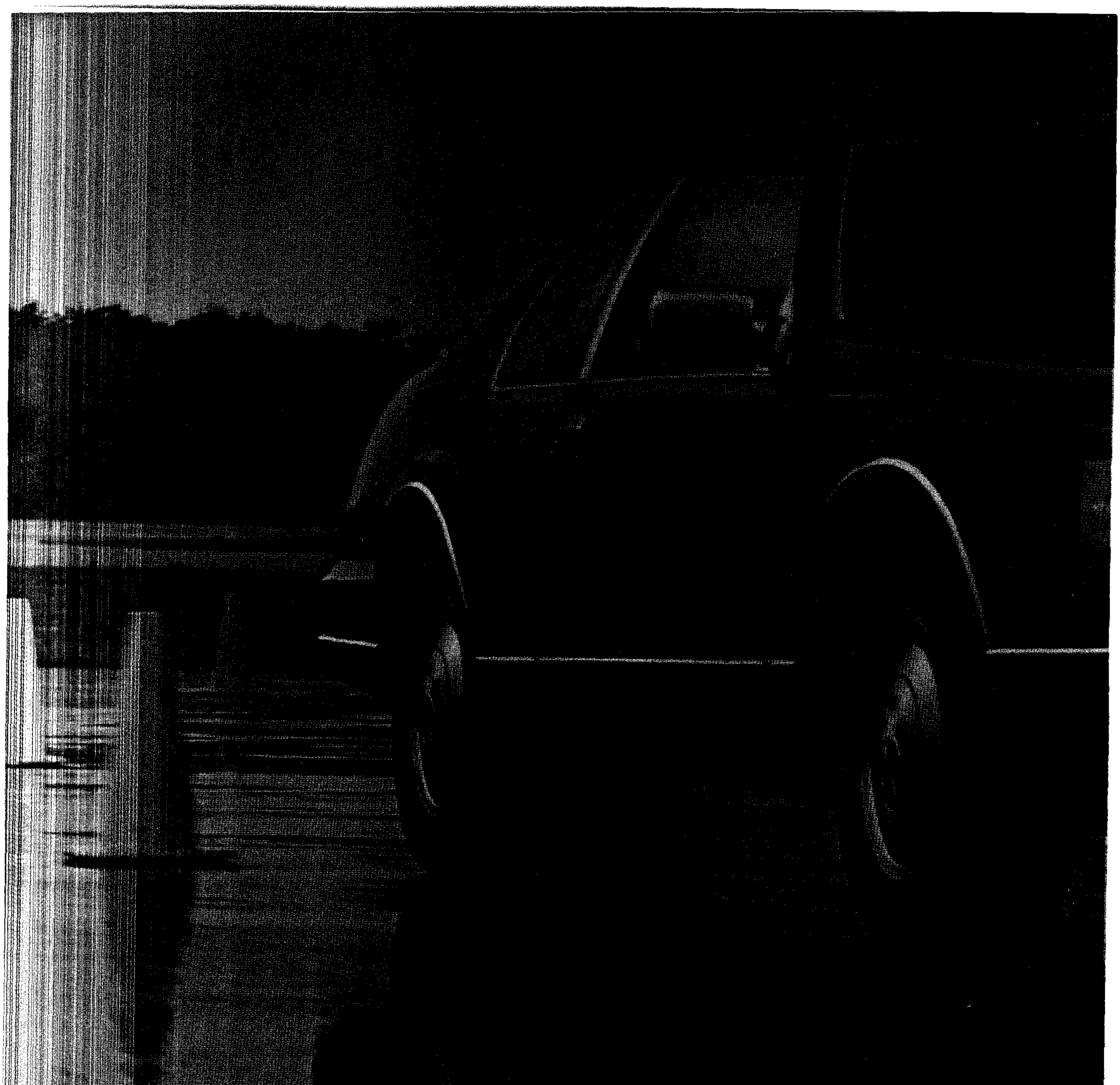
THIS IS NOT NEW YORK TECH. *That* is in Brooklyn. *This* is a private college based mainly on Long Island (516-686-7516).

There's a four-year program in hotel and restaurant management at the Old Westbury campus (Wheatley Road) and a two-year Culinary Arts program in Commack (6350 Jericho Turnpike), where the tuition is $400 a course. This fall, the school will open a unified department on newly acquired property in Central Islip. If all goes as planned, this should be the best facility in the metropolitan area. Right now, however, it's still a program in development.

The average student is a twenty-year-old middle-class Long Island kid who lives at home and commutes to school by car. Chairmen Chuck Hamburg (his father was a meat wholesaler with a sense of humor) and Louis Traina would like to attract a more varied student body—they emphasize that it's only 82 minutes by train from Penn Station to Central Islip.

Hamburg's specialty is beverage control, a precise field where the cost of a drink is determined by the thickness of the glass, the size of the ice cubes, and the shape of the fruit. On the side, he works for bar owners who want to know why they're losing money, and he has become an expert on techniques of bar thievery. (Dishonest bartenders sometimes rub scotch around the rim of the glass so they can pour a half-strength highball without anyone's noticing.) He once caught a thief by noticing that there were three cash registers where there should have been two: The bartender was putting two thirds of the take in the owner's register, one third in his own.

Besides learning the basics of beverage control, students take classes in cooking, management, design, marketing, and accounting; bowing to the realities of the business, there will soon even be a class in fast-food cookery. ▬



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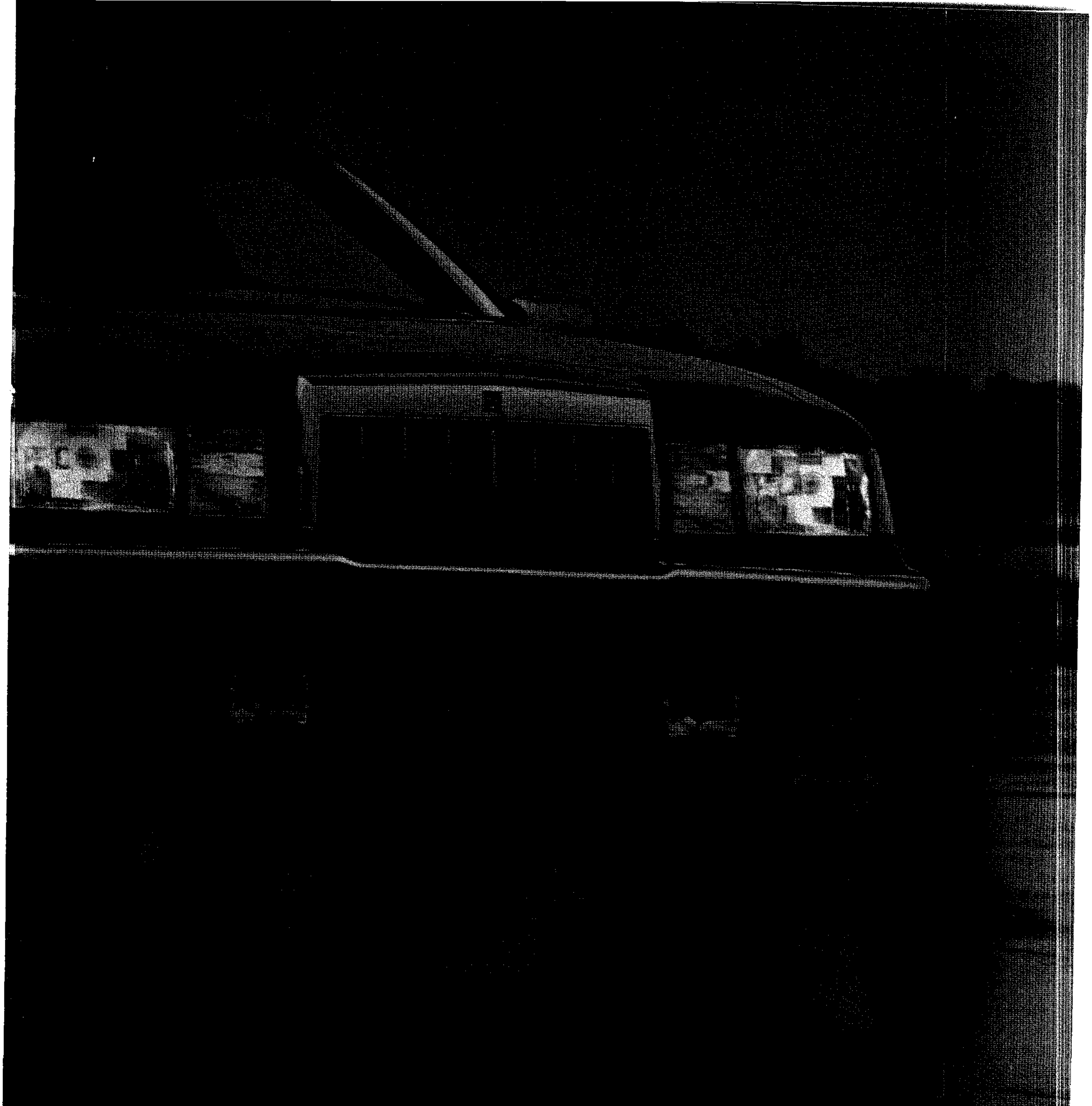

constantly monitor individual wheel speed. The data is then relayed to a central microprocessor. In a panic-stop situation the system is instantly activated by the driver's reaction of applying hard, steady pressure on the brake pedal. At that point, ABS automatically pumps the brakes to maximize brake force and minimize the chances of brake-induced skidding.

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ABS technology has been used successfully for years on the wheel brakes of commercial aircraft landing gear to maintain control. And it is now available from an American luxury automaker. Couple this with the fact that Lincoln automobiles have been rated the highest quality luxury cars designed and built in the U.S., based on an average of problems in the prior six months reported in a survey of owners of 1981-1983 luxury cars conducted in 1984.

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By Corky Pollan

Romancing the Home

"I'm a romantic creature," says Linda Horn. "I like to surround myself with things with personality." In Horn's new shop, there's romance—and lots of personality. Unable to make structural changes in Fred Leighton's old store, Horn brought in set designer Peter Politanoff to reproduce a California sky and the ruins of Pompeii. He created a cirrus-studded ceiling and brought in Tuscan columns, and then added crumbling brick arches, peeling painted walls, and a well-worn stone floor (all trompe l'oeil), transforming an ordinary space into an antiquarian jewel. It's certainly a perfect foil for Horn's collection of eighteenth- and nineteenth-century antiques: from brass picture frames ($120 to $425) to a pair of swan daybeds ($38,500). Now that the experts have decided on rich-looking interiors, Horn's treasures provide enough opulence to suggest that you were born a Rothschild.

LINDA HORN AT FRED LEIGHTON
781 Madison Avenue, near 66th Street
288-6167

The Grill of It All

Barbecue should be a simple pleasure, but often it's not—so here comes Margaret Hess of As You Like It, with her ready-to-cook cuts of meat, fowl, and fish. Give her three days' notice, bring her an ice chest, and then barbecue at your place. The butterflied lamb has a marinade of soy, ginger, lemon, and lots of rosemary, and feeds six to eight people ($45). The Cornish hens, also butterflied, are rubbed with chili butter ($6 each). Chicken legs are smeared with a Moroccan flavoring of apricot and saffron ($3 each), while the spareribs ($6 a pound) come with the spicy house barbecue sauce. Swordfish kabobs must be used immediately. They cost $9 a skewer and are seasoned with bay leaf and coriander. . . . Now, onto the parkway of your choice! —**Barbara Costikyan**

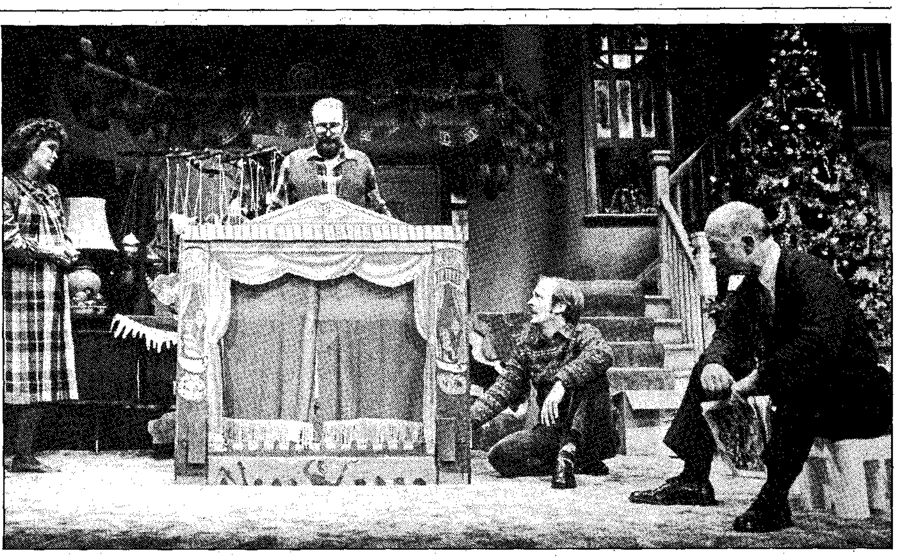
AS YOU LIKE IT/*120 Hudson Street/226-6654*

Photographs: top, Deborah Denker; bottom left and right, Peter Mauss/ESTO.

Theater/John Simon

A CHRISTMAS CORRAL

"...Ayckbourn is the most British of playwrights, precisely evoking insignificant but complicated, comically embroiled lives..."



Holiday gathering: *The Alley Theatre of Houston, at the Joyce in* Season's Greetings.

ALAN AYCKBOURN IS THE HISTORIAN OF insignificance. The lives he so precisely evokes are not lowly, that would make him Russian; not petty, that would make him French; not blunted, that would make him German; not ridiculous, that would make him Italian; but insignificant, which makes him the most British of playwrights. They do have, these lives, their bursts of lowliness, pettiness, bluntedness, and ridiculousness—they even have their lapses or heightenings into sheer insanity—but, mostly, they are insignificant. Insignificant, however, in a complicated, comically embroiled way. In **Season's Greetings,** which Houston's Alley Theatre has brought to New York, there is even a young writer whose first novel made it to No. 17 on the best-seller list and who drives two women (sisters, one married, one a confirmed spinster) to amorous frenzy; but, still, this Clive Morris remains insignificant. Indeed, he tells people not to bother reading his book, as long as they have purchased it.

It is Christmas, the time, *par excellence,* of trivial cheer, in some English suburb or provincial town. We are in the house of Neville Bunker, a successful young retailer by the insignificant local standards, and Belinda, his wife of eight and a half years, a pert, appealing young woman whom marriage, motherhood, and creeping insignificance have ground down to a rancorous frazzle that sometimes erupts into desperation and sometimes, more piteously, into hopefulness. Visiting for the holidays are various relatives and their spouses. There is old Uncle Harvey Bunker, a retired security man with a significant screw loose in his insignificant head. There is Rachel, Belinda's plain, unmarried, secretarial sister (she has some literary job, but such particulars tend to be shrouded in a mist of unimportance), who has invited Clive for a Bunker Christmas. There is Neville's sister, Phyllis, who is a lush, and her husband, Dr. Bernard Longstaff, who may be the world's worst doctor as well as its most untalented puppeteer, which would confer a certain negative stature on him, except that he is also a hopelessly nice man, which reabsorbs him into insignificance.

Friend Eddie used to work for Neville, but has struck out on his own and, alas, struck out; Pattie, his wife, is expecting their fourth child, which, as she sometimes feels, is excessive, but if England is to remain a nation of shopkeepers, those shopkeepers must breed. And then sweet, obviously not very talented but literary, Clive Morris irrupts on the scene—actually stumbles in, Rachel, who was to pick him up, having missed him at the station—and everything proceeds to go phenomenally, outrageously, often uproariously, but always ultimately punily, insignificantly, wrong.

What makes Ayckbourn a finer farceur is that he knows how to lift a tiny corner of his farce here and there and reveal a bit of the human misery beneath. The real skill, though, is in not letting this revelation become maudlin—hardly even allowing it, for all its wistfulness, to shake off its risibility. *Season's Greetings* lacks that mad ingeniousness, that transcendent gimmickry distinguishing Ayckbourn's most formidable farces; yet it has passages of very high hilarity and is never less than likable. Lurking about it, moreover, are home truths that, for all their tininess and timewornness, are observed with a touching, eccentric idiosyncrasy. The catch, however, is that the play needs a very English, perfectly unhinged and perfectly balanced, production.

The Houstonians carry off this feat to a not inconsiderable degree. The set, by Michael Holt, does not clearly differentiate three separate rooms, but is otherwise apt; Fotini Dimou's costumes, Richard W. Jeter's lighting, and Jan Cole's sound (particularly the drumming of a toy bear on his feisty instrument—do two of the characters ever end up marching to a different drummer!) are delectable. Pat Brown has staged it all judiciously, never allowing the drollery to turn more than duly frantic; and the cast, with one unhappy exception, is good to excellent. One performance is better yet.

As Belinda, Robin Moseley manages to be perky, silly, smart, nagging, moving, sexy, dowdy, languid, passionate in the most marvelously unexpected alternations and combinations, always astonishing, always *sui generis,* always uncannily true. In her desperately outreaching monologue to her barely heedful husband, she comes as close to being heartbreaking as you can get in farce, and I don't know which to admire more: the near-heartbreakingness or the still-farcicalness. Again, as an erotically unleashed, ravenous maenad, she still manages to be innocently, adorably childlike. Hers, moreover, is the only flawless English accent. If Miss Moseley is as good in other parts, she is a major find.

There is lovely work, too, from Robert Cornthwaite, Dale Helward, and Lillian Evans; Charles Sanders and Cynthia Lammel have quite a few fine moments; and Richard Poe and Lawr Means have, at least, a few. Only Michael Alan Gregory is pretty wooden as Clive: when not a dead loss, still rather agonizing, any-

Photograph by Beatriz Schiller.

way. All told, you could do a lot worse than *Season's Greetings;* in fact, as I look around, I'd say a hell of a lot worse.

YOU COULD, FOR EXAMPLE, HAVE THE misfortune of wandering into the worthy Playwrights Horizons' production of **Raw Youth,** by Neal Bell, who, if rumors are to be credited, has written better things. This one, however, concerns a con man whom the FBI lets out of jail on condition that he pimp off his 28-year-old ex-policeman son—a homosexual whose affair with a woman has just failed—to a married congressman. The pol is being set up for a hidden camera that will record this assignation in a cheap New York hotel room and ruin his career. Mel, the father, is a widower who fondly misses his wife and gently but ineluctably pushes his son, Sam, into the arms of Congressman Gary, who likes to combine pederasty with a soupçon of necrophilia, but is otherwise a devoted husband and a loving father to his children, both living and dead. Sam somewhat reluctantly agrees, has a wonderful time in bed with Gary, even falls for him, sort of. There are one or two more unsurprising surprises before what the author tragically mistakes for a tragic ending.

But this is only the half of it. The entire play (everyone talks alike) is couched in a strutting language I would call street-corner poetry, bulletproof lyricism, a soft-shoe routine in hobnailed boots. It is sentimentality undercut with brass-knuckles irony, platitudes jiggled into epigrams, scatology goosed into sublimity. "I'm up s---'s creek sans paddle," a character will say. Or "I know when you're happy: You look like the cat who blew the canary." Or "You know why I'm so sad you're gay?" Or, as Sam and Gary assess their just-finished sex: "I liked the part when the train goes into the tunnel."—"I liked the part when I thought I was coming, except it was you."

And herewith three further samples where my note-taking hand, tremulous with incredulity, fumbled a word or two. Gary [to Sam]: "You're worse than young, which can remind us, in a certain light, of forever," which, in turn, though I didn't get the exact wording, "reminds us of time." And this from Mel to Sam, about when Sam's late mother elicited sex in the kitchen: "She wanted her butt on the stainless steel. . . . She looked like a turkey [?] defrosting." And also this, from Sam, I think: "A couple of seconds of joy, and remorse like a dancing bear in the [illegible, but possibly "fire"] for the rest of my life—it ain't worth it!" Would some undauntable soul who sees *Raw Youth* please write in to tell me just where that ursine remorse is tripping the light fantastic? Meanwhile, I *can* tell you the author's exact whereabouts: up s---'s creek, sans paddle and sans play.

Amy Saltz has directed conscientiously, but the work, for all its melodramatics, is so talkily actionless as to defeat any director. Thomas Lynch has designed the scenery with a sort of enlightened minimalism, and Ann G. Wrightson has lighted it with brooding chiaroscuro. As Sam, Ben Siegler gives what is by now his standard, immutable performance, though it works better here than in his last couple of outings. As Congressman Gary, James Ray offers what may be the least lackluster performance of his grayish career. But in the plummy role of Mel, John Seitz accomplishes the impossible. Insufferable as the writing is, Seitz, with his leering bonhomie and bovine playfulness, succeeds in making it worse. Onward to new Horizons, dear Playwrights!

Vampire Lesbians of Sodom, WRITTEN and starred in by Charles Busch, is a twin bill of lower-than-low camp that I made single, by departing after the first item, *Sleeping Beauty* or *Coma,* which left me just sufficiently uncomatose to stagger out. I was told that the title play is funnier (how could it not be?), but I had forgotten to bring my calipers. At any rate, compared to Busch, Charles Ludlam is Eleonora Duse and Sarah Bernhardt rolled together. ■

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Wine/Alexis Bespaloff

NEW WINE, OLD BOTTLES

"...Alsace's best vintage since 1976 was 1983, and more than two dozen examples are available here now, most at $5 to $7..."

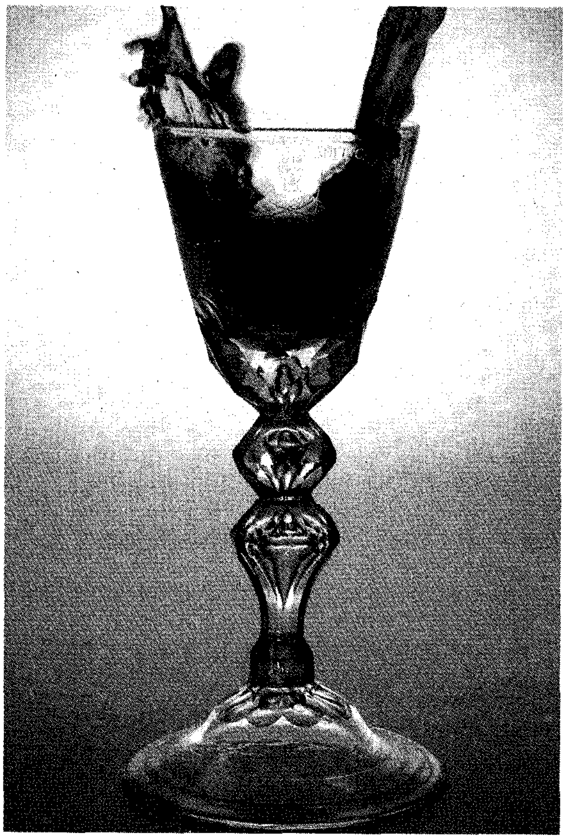
ALSACE, IN THE NORTHEASTERN CORNER of France, has been called the Cinderella of French wine regions, and with some justification. Its 29,000 acres of vineyards produce about 9 million or 10 million cases of white wine in most years, which makes Alsace the biggest producer of fine white wines in France after Bordeaux. When you consider that the average production of Pouilly-Fuissé is about 400,000 cases and that of the popular Mâcon Blanc less than 1.5 million, it's clear that—despite their abundance—the wines of Alsace are still waiting to be discovered in this country.

As it happens, 1983 was the best vintage in Alsace since 1976, and there are now more than two dozen examples of 1983 Alsace wines available here, most of them at $5 to $7, so this is a particularly good time to try them for yourself.

It's likely that many consumers are confused by the idea of French wines produced near the Rhine, shipped in the long, tapering bottles used for German wines, and labeled with the names of grapes that are better known in Germany than in France. But although Alsace bottles may resemble those of Germany in appearance, the wines are completely different in taste: bone-dry rather than sweet, intense and flavorful rather than fragrant and delicate. While this may make Alsace whites less appealing than a Moselle when sipped in mid-afternoon, it makes them a better choice with a wide range of foods.

The vineyards of Alsace are situated along the foothills of the Vosges Mountains along a 70-mile strip that extends from Strasbourg past Colmar to Mulhouse. About 80 percent of the acreage is planted with four grape varieties—Riesling, Gewürztraminer, Sylvaner, and Pinot Blanc; Pinot Gris, also known as Tokay d'Alsace (although it has no relation to the Tokay of Hungary), is also cultivated, as is a small amount of Pinot Noir, used to make light-red and rosé wines. Apart from Muscadet, Alsace is the only region in France whose wines are known by the grape variety from which each is made (and must consist of 100 percent of the named variety). As a result, Alsace labels are among the easiest to understand, since the only important elements, apart from the vintage, are the name of the grape and that of the producer.

(Actually, 25 specific sites were defined as *grands crus* in 1983, and their names may appear on labels, but they account for less than 5 percent of Alsace wines and are not often seen here.)



Celebrating wine: *Eighteenth-century German goblet.*

The two best-known Alsace varietal wines are Riesling and Gewürztraminer; although Alsace producers believe that Riesling is their finest wine, they recognize that it is the distinctive Gewürztraminer that is most often associated with their region. This wine has a pungent aroma—*gewürz* means spicy—that sets it apart not only from neutral whites but also from such fine wines as white Burgundies, whose profile is more complex but less direct. Because Alsace Gewürztraminer does not have the slight sweetness of most examples from Germany and California, some people find it a bit overpowering, but it's a particularly good choice with seasoned or mildly spicy foods. Good examples include the flavorful Hugel ($9.31), the lighter but well-defined Trimbach ($6.79), the intense Klug ($5.49), and the attractive Willm ($6.99) and Aussay ($6.49), the latter produced by a cooperative cellar at Eguisheim. The Willm Clos Gaensbroennel ($11.25) is a riper, more opulent example of this variety.

Alsace Riesling will be something of a shock to someone expecting the delicacy and easy appeal of a Riesling from Germany or California; the Alsace example, completely dry, has more power and intensity of flavor as well as a crisp, lively acidity that is not muffled by sweetness. Those who find Gewürztraminer too aromatic, at least for certain occasions, will find Riesling an equally forceful, but more subtle wine. Some good 1983s include the rich, full Hugel ($6.99), the lively, clean-cut Trimbach ($5.99), and the pleasant Willm ($5.49).

In addition, Rieslings and Gewürztraminers of Zind-Humbrecht labeled Reserve and Herrenweg Turckheim, available in limited quantities at $7 to $9, are excellent examples of Alsace wines.

Pinot Blanc produces an attractive, reasonably priced wine in Alsace, with even more texture than a Riesling. Trimbach ($4.99) and Aussay ($4.49) are good examples. The Alsace version of Pinot Gris can be a relatively rich wine, as are the ones from Aussay ($5.99) and Zind-Humbrecht ($6.99). Sylvaner is widely planted, but its mild wines are not representative of Alsace and are of little interest.

WE TAKE IT FOR GRANTED THAT MANY fine wines need several years of bottle age to mature, but aging wines wasn't possible until the development of the cork and the "binnable" bottle, that is, a bottle that could be stored on its side to keep the cork wet and expanded. It was in the eighteenth century that the bottle evolved from a squat, onion-shaped flagon to the tall, cylindrical container we

Photograph by Dick Frank.

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use today. Three bottles that chronicle this change are among the more than 300 wine-related objects and works of art that make up the fascinating, informative, and entertaining show "Wine: Celebration and Ceremony" at the Cooper-Hewitt Museum (2 East 91st Street; through October 13).

The show demonstrates, as curator David McFadden puts it, "the importance of wine as stimulus to design and craftsmanship." The handsomely arranged displays illustrate both the ritualistic and social aspects of wine drinking over more than 3,500 years. The extensive collection of drinking vessels, for example, includes a turquoise lotus-shaped cup from Egypt that is more than 3,200 years old, delicate sixteenth-century Venetian glasses, tall, richly engraved goblets from the eighteenth century, striking examples from Tiffany and Lalique, and a number of unusual-shaped wineglasses produced in the past few years.

There are objects as varied as silver and ceramic stirrup cups (which have no handles or foot and must therefore be emptied before they can be set down); glass, ceramic, and silver rhytons (cups with a base in the shape of an animal head); and a 2,500-year-old Greek kylix (a shallow, two-handled drinking cup). A sixteenth-century English tazza, with its wide, shallow, stemmed bowl, can be recognized as the forerunner of the ubiquitous wide-bottomed champagne coupe, which first appeared in the 1830s.

Decanters from the eighteenth century to the present are on display, not the least of which is an 1865 silver-glass-and-malachite extravaganza decorated with gems. There's a silver coaster wagon from 1828 on which two decanters could be rolled around the table. And next to a couple of nineteenth-century silver wine funnels with strainers is a bronze wine strainer from fifth-century-B.C. Greece. Wine coolers range in style and size from a 1794 silver tub almost big enough to bathe in to a pair of decorated Sèvres porcelain coolers from 1792 that are an exceptionally elegant prototype of the single-bottle tabletop buckets we use today.

A large eighteenth-century wood winepress and an impressive nineteenth-century pot still from Cognac share space with illustrated fifteenth-century manuscripts open to pages depicting the harvest. And, of course, Bacchus (the Latin name for the Greek Dionysus) is depicted in a wide variety of media—as a small Venetian bronze figure, among peasants in a Dutch engraving, as one of a pair of carved mahogany heads from England, and in his familiar pose, astride a barrel, in Meissen porcelain. The show, sponsored by Moët & Chandon champagnes and Hennessy cognacs, provides a delightful perspective on the pleasures of wine. ■

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Art/Kay Larson

PRIVILEGED ACCESS

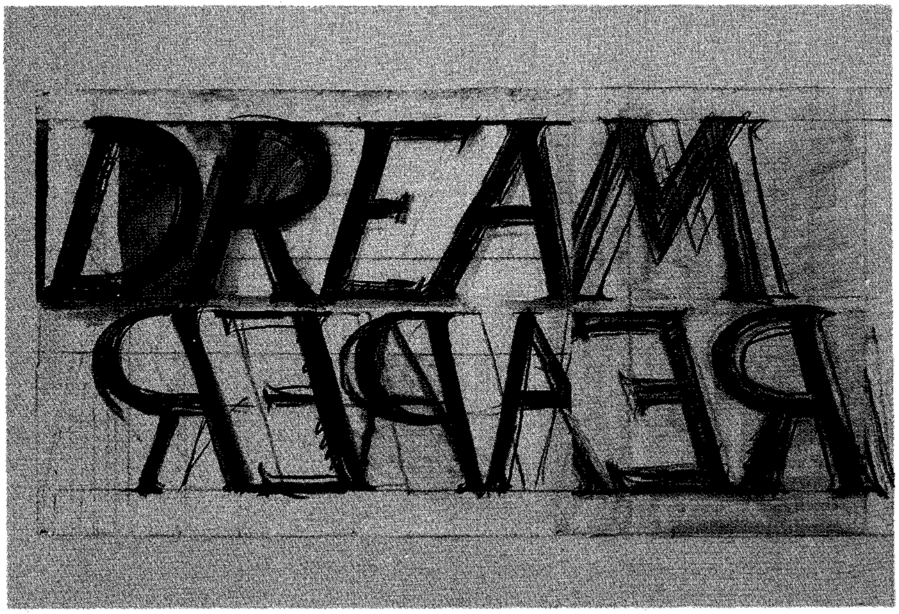
"...The act of drawing carries with it an immediacy treasured by artists since the first protohuman scrawled on a cave wall..."

THE SHOWS OF CONTEMPORARY DRAWings at the Museum of Modern Art are a consistent source of pleasure. Though short, the tradition is already an honorable one. "**New Work on Paper 3**" is like its two predecessors in its intelligent restraint, its willingness to reduce its scope so that *looking* becomes its primary object, not talking or name-dropping. That's a rare satisfaction. You abandon yourself to that wordless meditative state in which marks on paper are meaningful for their own sake, and for the freedom they imply. Without attempting to be a sweeping summary—in effect, without raising its voice—this show says more about some current concerns than do many other, much louder presentations.

Drawings give privileged access to an artist's state of mind. The six artists here—Robert Morris, Pat Steir, James Rosenquist, Bruce Nauman, Robert Ryman, Robert Wilson—have at least a decade of notable work behind them, so their states of mind would seem to be well known. I was initially afraid that Bernice Rose, MOMA's curator of drawings, had merely done another of the usual big-name-artist roundups. (She says that she decided to show a more established generation not well represented in last summer's free-for-all, "An International Survey of Recent Painting and Sculpture.")

Count on a good curator to cut through such frills, and credit the artist with supplying her the opportunity. Everyone but Nauman responded to MOMA's invitation with new work; Morris, Steir, and Ryman arrived at the exceptional. Ryman has tamed a single black line, traced not in pencil on paper but in black Impervo enamel on silvery aluminum sheeting. The line wavers and quivers slightly, as if to prove that it's hand-drawn and to give it some human fallibility, but it's extraordinarily pure nonetheless, and the soft gray sheen of the aluminum lights it from behind, like a nimbus. Ryman, who seemed to succumb to the art world's recent distaste for minimalism, has caught up with himself again.

Morris has arrived at a ferociously introspective working state. His apocalyptic black drawings make a strong opening at the Modern. The prospect of the annihilation of life is as hard for artists to convert to visual form as it is for the rest of us to visualize. Morris has grasped for an equivalent to mass destruction. While thinking about Leonardo da Vinci's "Deluge" drawings, he began a series of cataclysmal sculpture-paintings based on the fire storms that swept Dresden in World War II. The "Firestorm" drawings that accompanied the sculptures have slowly lost their deliberate theatrical excess.



Functional: *Bruce Nauman's* Dream Reaper, *at MOMA.*

Now the anguish is subdued, and so is the brazen theatricality. The process alone is intense. Morris blindfolds himself before a sheet of white paper and, while counting out an interval of minutes, rubs in various sooty pigments (charcoal, graphite, ink, wash) in a random distribution defined by the rules he has set for himself (dabbling with fingertips, scouring with palms). The skulls and bones that burdened the sculptures with freak-show horror don't make an appearance; there is nothing on the page but a small penciled inscription by Morris and the clouds of black pigment that are the aftermath of the artist's encounter.

As Morris's inscriptions make clear, he means this energy dispersal to be a poetic equivalent to entropy—to the rules by which atoms split or matter dissipates through space-time. Access to those rules has allowed the human race to entertain atomic holocaust. The drawings thus echo a kind of creation-destruction myth. Their emphasis on the *processes* of creating and destroying is an equivalent to our thrill of mortal awe at the primordial processes that fuel the universe (and that rend atoms asunder and blow our world apart). The artist, blindfolded, proposes an allegory about seeing and not seeing. He gropes to touch his work, like a child touching a talisman to jettison anxiety. It's a gesture one makes to avoid thinking about the unthinkable. But that act of touching also drags one back to the drawings themselves, which are visual and visceral in a way the sculptures couldn't manage. For all their echoes of anguish, they remain drawings first of all, and fine ones at that. (On one wall of the Modern, Morris has also hung a strange fiberglass cast of a rock, a kind of cave wall, embedded with bones and tracks of the artist's fingers. It shares the problem of the sculptures.)

A drawing, before it is anything else—before it is an idea or a dramatic incident, for instance—is an act of marking. An artist puts a mark on paper and lets it lead a separate existence. The act carries within it an immediacy that has been treasured by artists since the first protohuman scrawled with burned bone on a cave wall. For modern artists, drawing is

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a refresher course in the sources of art. As the six here demonstrate, a simple gesture in charcoal or ink can be "pushed" in a remarkable number of directions: toward description, as in Rosenquist's astonishingly facile layers of fractured images, or toward pure marking for its own sake, as in Robert Wilson's "Parsifal" series. Wilson begins designing his performance works by blocking out light and shadow in drawings, often to the exclusion of any other details. Rose has chosen eighteen from the abstract end of the continuum: blizzards of gesture in which the artist seems to lose himself in moments of privacy. (The private Wilson pre-dates the public performance artist, just as the drawings predate the stage works.)

Pat Steir lost herself, too—a happy occurrence, since she has always been an unusually self-conscious artist. In these drawings, she set herself loose. At the limit of her arm's reach, she has inscribed sweeping lines in blue and black. Up close, you can let yourself float in the sheer beauty of the gesture; from a distance, the flurry of lines resolves itself into a colossal wave. The wave, she says, is based on the stylized perfection of that Japanese master of waves Hiroshige and on a painting by Courbet; the rim of the drawings is also inscribed with a quote from Rilke that suggests these associations are primarily poetic and romantic. Steir has been a system builder, but now the sweeps of her arm are free, vigorous, and rich. The "system" is a backup, not a master, of the image; the will to freedom suits her admirably.

Only Nauman's section is a faint disappointment—perhaps because one expects but doesn't witness a breakthrough, perhaps because these drawings are closer to being studies for sculpture. The rest of the show glorifies drawing for its own sake; Nauman's contributions are more specifically functional. The word plays in such works as *Dream Reaper* point to his word plays in neon (one of which was recently seen at the Whitney Biennial). Nauman's drawings, though, do have a gritty, funky wit that contrasts well with the elegance pervading the rest of Rose's choices. Their irreverent invention, if familiar, is nevertheless fun. *Dream Reaper* can be read a number of ways: as a pun on grim reaper, as a set of words that have been turned into objects, as a mirror image in which "dream" faces the "right" way, and its ominous counterpart is "wrong." You're encouraged to consider how your own dreams seem more "right" and "real" than the ghostly echo of death. We have played Nauman's games before, and they aren't as fresh, in context, as they might have been. But no artist is this superbly peaceful and contemplative show falls short of the mark. (11 West 53rd Street; through September 3.) ■

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THE WOOD IS LOVELY, DARK AND DEEP

"...*The Emerald Forest* is exciting and emotionally satisfying—the first commercial movie to make us care about primitive life..."

I HAD A TREMENDOUS GOOD TIME AT John Boorman's jungle-adventure picture, **The Emerald Forest.** Yet as I write these words, I realize the irony of Boorman's situation as filmmaker—and mine as critic. For *The Emerald Forest* is easily the most conventional, the most familiar and movie-derived of Boorman's recent films. When a reviewer says to a director, in effect, "Don't try so hard for originality," he risks condescension, but I don't know what else to say. Boorman, who has worked in Hollywood and also in Ireland, as an independent, is clearly one of those movie artists at his best when relying on a strong narrative. When he strikes out on his own, his love of large, unwieldy "philosophical" notions takes over, and he lands in the soup.

In recent years, Boorman has given us such chunky vats of mulligatawny as *Zardoz,* a macho vitalist fantasy in which a group of killers called the Exterminators worshiped a huge flying ebony head while Sean Connery, in a black loincloth, glowered forbiddingly as the last potent man on earth; *Exorcist II: The Heretic,* which was influenced by the ideas of theologian Teilhard de Chardin and featured the late Richard Burton intoning such lines as "I believe that we are here in the presence of Eee-veal"; and also the delirious yet turgid sword-and-sorcery epic *Excalibur,* which looked like a high-schlock Victorian production of Wagner's *Siegfried.* In *Excalibur,* Boorman brought visual and verbal rodomontade to the brink of madness and then jumped over it—the combination of flossy talk and hacking-and-hewing violence was excruciating. Thanks to all that H&H, the picture was a hit. After several disasters, Boorman was commercially alive, but most moviegoers were beginning to forget that he had once directed *Point Blank* (1967)—a sardonic, beautifully designed thriller that looks better and better with every viewing—and that he later made the tense, sinister wilderness adventure *Deliverance* (1972), with its wonderful performances by Jon Voight, Ned Beatty, and Ronny Cox, and its justifiably famous white-water sequences.

Point Blank was based on a novel by Donald E. Westlake (writing as "Richard Stark"), and poet James Dickey adapted his own taut best-seller for *Deliverance.* But Boorman concocted the *Zardoz* screenplay—an original—himself, an act of creative presumption that caused critics to beg him to work with a writer. A man with an instinctive feeling for physical adventure, for violence and "primal" struggles, Boorman, when he breaks free from a well-organized story, blows up a storm of swirling imagery and indulges about the worst taste in metaphysical "ideas" in the history of show business. That he was extremely talented no one ever doubted; that he had no idea what he was doing no one ever doubted as well.

Jungle boy: *Charley Boorman in John Boorman's film.*

Rospo Pallenberg, who earlier wrote the "medieval" gibberish of *Excalibur,* probably isn't the best partner for Boorman. But this time Pallenberg has cobbled together a serviceable script. *The Emerald Forest* is loosely based on a true incident, but it also draws heavily on the Tarzan story; on Hollywood jungle-adventure movies from the thirties; on John Ford's much imitated Western, *The Searchers;* and perhaps also on such modernist celebrations of the higher wisdom of primitives as Nicolas Roeg's *Walkabout* and Peter Weir's *The Last Wave.* There's a lot of narrative savvy in those sources. *The Emerald Forest* has its philosophical side, too, but this time the mystical ideas actually function in the story as something more than vapor. Boorman stays on the track—the movie is fast, exciting, and emotionally satisfying. It's the only action picture of the year that competes with *Witness.*

At the edge of the Amazon rain forests, an American engineer, Bill Markham (Powers Boothe), commands an army of workers pulling up trees, burning vegetation, diverting rivers. They are building a huge dam, but as this movie tells it, they are not spreading civilization, they are spreading death—devouring and corrupting the natural order, an order that, in Boorman's work, has always offered both danger and beauty, both treachery and an intimation of the sublime. The jungle here is seductively luscious and annihilating to anyone unsuited to living in it. The engineer's little boy, Tommy, wanders a few feet into the dark, green depths and is confronted by nearly naked, painted Indians who smile at him gently; when Markham comes to look, he sees nothing—the Indians, absolutely still and painted emerald green, have blended into the leaves. He turns away, shouting at his son to come out, but the boy is gone—kidnapped.

Ten years later, the dam is built, a huge city has gone up, and Markham is still making forays into the Amazon to look for Tommy. The boy, meanwhile, eager and lithe, a hunter with only confused memories of his life in civilization, has become the loving son of Wanadi (Rui Polonah), the elderly chief. Wanadi is a great leader and a great daddy. Smart, knowledgeable, and witty, half con man and half general, he's a shaman who understands the theatrical value of trickery and illusion. Calling themselves the "in-

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"...*The Home and the World* is a tragic, deeply perverse love triangle..."

visible people," the men and women of Wanadi's tribe are at war with a frightening group of black-painted cannibals they call the "fierce people." What isn't clear at first (and should be, since it's integral to Boorman's whole scheme) is that the cannibals have been displaced from their land by the dam builders; the tribal warfare, in other words, has been caused by civilization's encroachment on nature. At the edge of the jungle, Brazilian thugs running a whorehouse promise the cannibals machine guns if they will capture and deliver the young girls of the "invisible people."

This may be the first action melodrama made with the kind of anthropological seriousness that filmmakers bring to documentaries shown at the American Museum of Natural History. *The Emerald Forest* isn't as "pure" as these films, but it isn't entirely frivolous either; sorting out the mixed elements of commercial calculation and earnest respect for the Indian cultures is part of the fun of watching it. Only the congenitally high-minded will hate the obvious movie turns in the plot: For instance, just as Markham, thrashing around in the jungle, is about to be slaughtered by the chanting savages, Tommy shows up with bow and arrow. Gazing at each other in disbelief through a thin waterfall, father and son enact the kind of halting recognition scene that causes stone-hearted cynics to rub tears from their cheeks.

Powers Boothe, who has malign, deep-set eyes and a contemptuous cut to his lips (on television, he was a great Jim Jones), is so tough-looking that he can get away with scenes of fatherly longing that embarrass most actors. Cast against type, Boothe fills out the role with emotion. About Charley Boorman (the director's son), who plays the teenage Tommy, I have mixed feelings. Charley Boorman has huge cherub's lips and eyes—the face of an avid eighteenth-century page boy. I found it hard to look at him; his eyes don't express anything, they devour the camera. And his acting is all ingenuous glances. On the other hand, he moves like a jaguar on the prowl.

Wounded and feverish, Markham is cured by the old chief's flimflam medicine. When he wakes from his stupor, he rubs his eyes and sees a covey of gorgeous girls, with small, perfect breasts, throwing long wet hair back over their heads then forward again—it's no more than a communal rinse session, but the moment is mysteriously beautiful. Boorman couldn't work with the Indians who actually live in the Amazon—the Xingu tribe—but he worked with their descendants who had left the jungle, and with a variety of Brazilian actors. The tribal scenes are extraordinary. We all know that ritual is the essence of primitive life, but Boorman is perhaps the first commercial filmmaker to make us care about it. The group movements are formalized enough for us to feel their power, spontaneous enough for us to see the degree of pleasure and fantasy inside the hieratic ceremonies.

Boorman's familiar theme—that man in civilization has suffered a disastrous loss of instinctive knowledge—usually induces a cranky yawn among those of us unwilling to give up flush toilets for any amount of "knowledge," instinctive or otherwise. But in *The Emerald Forest,* Boorman's lyrical strengths as filmmaker raise his ideas above the sill of fancy sentimentality. The "invisible people" indeed possess powers that we have lost. Charley snorts green powder and travels through the air; he becomes an eagle, flying over the thick jungle and "seeing" things miles away. Boorman leaves it unclear whether the flight is an actual mental trip or simply a sudden access of memory, but the beauty of the flight is indelible. For stretches of the picture, Boorman works out at the edge, just short of silliness. When the "invisible people," now aided by Markham, who has been drawn into their defense, liberate their women from the brothel, the girls, forced to wear jewelry and tight-fitting tops, strip off their clothes, overjoyed to be back in the jungle. I can't recall a moment in recent movies when nakedness has seemed at once so erotic, so serious, and so pleasurable. *The Emerald Forest* isn't likely to start a stampede from Columbus Avenue to the slithery green depths, but I wonder if anyone who sees it can look at those gray streets with quite the same complacence. Boorman makes you feel that the center of the world could be far, far away.

In brief: SATYAJIT RAY'S **The Home and the World** can be enjoyed as a perverse love triangle and also as a definitive portrait of a modern type—the political agitator, trading on looks and charm, who stirs up trouble among vulnerable people, who seduces and inflames women as a form of power and then withdraws when the women take him as seriously as he presents himself. Why does the liberal landowner (Victor Bannerjee) introduce his wife (Swatilekha Chatterjee) to this scoundel? Why does he encourage their affair? The answers are subtle and painful, and the movie, though slow, builds in power from the languorous opening conversations to the shattering final sequence. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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HERE IS A FINE SALE ON A WIDE VARIETY of yarns. Just a few examples: Pietra linen-viscose-cotton-and-polyester-blend yarn, was $3.50 a 50-g. skein, now $2.63; Arazzo acrylic-and-cotton-blend yarn, was $5.60 a 50-g. ball, now $4.20; Linette linen-and-cotton-blend yarn, was $4.80 a 50-g. ball, now $3.60; Cabourg cotton-and-viscose-blend yarn, was $5 a 50-g. ball, now $3.75; Tessalia rayon-acrylic-and-nylon-blend yarn, was $15 a 50-g. ball, now $11.25; Laguna linen-and-viscose-blend yarn, was $6 a 100-g. skein, now $4.50; Flirt cotton-viscose-and-linen-blend yarn, was $9.50 a 100-g. ball, now $7.13; Twist cotton yarn, was $6.80 a 100-g. skein, now $5.10; Chiocciola cotton-and-acrylic-blend yarn, was $8.40 a 100-g. skein, now $6.30; Spighetta cotton yarn, was $10.50 a 100-g. ball, now $7.88; Parisian Cotton yarn on 10-oz. cones, was $1.80 an oz., now $1.35. Checks accepted; no credit cards; all sales final. *Coulter Studios, Inc., 118 East 59th St., second floor (421-8085); Mon.–Sat. 10 a.m.–6 p.m.; through 7/27.*

LARGE APPLIANCES

THE FULLY WARRANTED APPLIANCES ON sale here include Fedders scratch-and-dent air conditioners: 5,000-Btu, 7.5-amp. units, here $199; 7,400-Btu, 12-amp. units, here $239; 17,500-Btu, 208-v. units, here $499; 22,000-Btu, 208-v. units, here $599. Factory-fresh air conditioners: White Westinghouse 5,100-Btu, 7.5-amp. units, here $199; Gibson 5,000-Btu, 6.1-amp. units, here $229. Sanyo fans: 9-, 12-, and 16-in. oscillating fans, here $16.99, $19.99, and $28.99, respectively; 16-in. pedestal fans, here $49.99; 12-in. turbine fans, here $34.99. Television sets: 12-in. Zenith black-and-white sets, here $59; 13- and 19-in. Zenith color sets, here $189 and $239, respectively; two 45-in. Hitachi color sets, here $1,599 each. Two-cu.-ft. Excellence refrigerators, here $79 (white) and $89 (walnut); scratch-and-dent 5-cu.-ft. Excellence refrigerators, here $119; scratch-and-dent 15-cu.-ft. Admiral frost-free refrigerators, here $399. By Black & Decker: 9330 Dustbusters, here $21.99 (less $5 manufacturer's rebate); 9333 Dustbuster Pluses, here $31.99; 7580 jigsaws, here $24.99; 9510 car vacuum cleaners, here $15.99; and more. Delivery and installation additional. A.E., M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); 2290 Broadway, near 82nd St. (877-5151); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m. Sale through 7/27.*

HIGH FASHION

THE SIX CHARIVARI STORES ARE HAVING a sale. Each shop focuses on different designers. Men's sizes are 36–38 S, 36–42 R, and 40–42 L; waist sizes are 29–36, and dress-shirt sizes are 14½–16½. Women's sizes are 2–14. For men, at Charivari for Men and Charivari 72: suits by Armani, Basile, Cerruti, and Ferré, were $520–$800, now $369–$559; sport coats by Armani, Cerruti, Ferré, Miyake, and Versace, were $310–$590, now $199–$399; sweaters by Missoni, Miyake, and Versace, were $160–$400, now $99–$299; Versace leather jackets and outerwear, were $475–$1,185, now $399–$799. At Charivari 57, men's designs by Byblos, Jean Paul Gaultier, Claude Montana, Kenzo, Verri Uomo, and Yohji Yamamoto include: Yamamoto T-shirts, were $55, now $39; Verri Uomo suits, were $620–$715, now $439–$499; Montana leather jackets, were $2,400, now $1,499. At Charivari Workshop, men's wear by Comme des Garçons, Jet Set, Jun, Matsuda, Pashu, Sasaki, and Arrston Volaju: sport shirts and T-shirts by Matsuda and Volaju, were $65–$185, now $49–$129; coats and outerwear by Comme des Garçons and Matsuda, were $645 and $680, now $399. At Charivari Sport, for men: sportswear, outerwear, and raincoats by Perry Ellis America, Marithé et François Girbaud, Calvin Klein, Polo, and Willi Wear, were $28–$210, now $19–$129. At Charivari for Women, clothing by Norma Kamali, Kenzo, Max Mara, and Adrienne Vittadini includes: dresses, suits, separates, jumpsuits, and sweaters, were $28–$490, now $19–$299. Women's wear at Charivari 72: dresses, suits, jackets, separates, sweaters, and coats by Basile, Miyake, Montana, and Thierry Mugler, were $145–$585, now $79–$339. For women, at Charivari 57: separates, jackets, tops, and coats by Byblos, Gaultier, Genny, and Yamamoto, were $75–$475, now $49–$239. Women's wear at Charivari Workshop: jackets, coats, dresses, separates, tops, and sweatshirts by Jet Set, Matsuda, and Issey Miyake Plantation, were $60–$420, now $39–$259. At Charivari Sport: women's separates, jumpsuits, dresses, jackets, and shorts by Perry Ellis America, Danny Noble, and Willi Wear, were $30–$138, now $19–$89. A.E., M.C., V., checks accepted; all sales final. *Charivari for Men, 2339 Broadway, at 85th St. (873-7242); Charivari for Women, 2307 Broadway, near 84th St. (873-1424); Charivari 72, 257 Columbus Ave., at 72nd St. (787-7272); Charivari 57, 18 West 57th St. (333-4040); Charivari Workshop, 441 Columbus Ave., at 81st St. (496-8700); Charivari Sport, 2345 Broadway, at 85th St. (799-8650). Phone individual stores for hours. Sale while stock lasts.*

LIGHT AND LOVELY

THESE EASY-FITTING COTTONS FOR WOMEN, sizes 4–14, are priced to clear. For example: dresses, including V-backed, drop-waisted, and drawstring-waisted T-dresses, were $54–$68, now $25; jackets and skirts, were $42–$64, now $15; tops and shorts, were $22–$38, now $10; white pajamas and nightgowns, were $38–$90, now $20. Cash only; all sales final. *Sermoneta, 740 Madison Ave., near 64th St. (744-6551); Mon.–Fri. 10 a.m.–6 p.m. and Sat. 11 a.m.–5 p.m.; through 7/31.* ■

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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A Complete Entertainment Guide for the Week Beginning July 17.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru July 23: *Letters From Marusia*, by Miguel Littin. Beg. July 24: *Tosca's Kiss* by Daniel Schmid. #2—*Dangerous Moves.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru July 18: *Day of the Dead.* Opening July 19: *E.T. The Extra - Terrestrial.*

4. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—*Desperately Seeking Susan.* #2—Thru July 18: *Enormous Changes at the Last Minute.* Beg. July 19: "*Bigger Than Life: A Celebration of the 1950s.*"

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Before Stonewall: The Making of a Gay and Lesbian Community.* #2—*The Lift.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru July 18: *Jules and Jim; The 400 Blows.* Opening July 19: *E.T. The Extra - Terrestrial.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Pale Rider.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. July 17: *Gaslight* (1944); *The Visit.* July 18: *The Guardsman; Idiot's Delight.* July 19–20: *The Paradine Case; North by Northwest.* July 21: *The Cat and the Canary; The Old Dark House.* July 22: *That Obscure Object of Desire; Los Olvidados.* July 23: *A Thousand Clowns; Barefoot in the Park.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Program unavailable.

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru July 16: *Rambo: First Blood Part II.* July 17–18: *Amarcord; The Clowns.* July 19–20: *Rear Window; Vertigo.* July 21: *La Dolce Vita.* July 22–23: *Tommy; Crimes of Passion.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Day of the Dead.* #2—*St. Elmo's Fire.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Home and the World.* #2—*Secret Honor.* #3—*A Man Like Eva.* #4—Thru July 18: *The Brother From Another Planet.* Beg. July 19: *The Shooting Party.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Red Sonja* #2—*Witness.* #3—*Silverado.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Emerald Forest.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Cocoon.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Mad Max Beyond Thunderdome.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *St. Elmo's Fire.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Prizzi's Honor.* #2—*Explorers.* #3—*Back to the Future.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Prizzi's Honor.* #2—*The Emerald Forest.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Explorers.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—Thru July 18: *Brewster's Millions.* #2—*Cocoon.* #3—*Desperately Seeking Susan.* #4—*The Goonies* #5—*Secret Admirer.* #6—*Code of Silence.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2— *A View to a Kill.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru July 18: *Red Sonja.* Opening July 19: *The Man With One Red Shoe.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Rambo: First Blood Part II.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Pale Rider.* #2— *Mad Max Beyond Thunderdome.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Red Sonja.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Witness.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—July 17–18: *Life of Brian; Monty Python and the Holy Grail.* July 19–20: *The Producers; The Stunt Man.* July 21: *Salo (120 Days of Sodom).* July 22–23: *A Double Life; Double Indemnity.* #2—July 14–16: *Night at the Opera; Day at the Races.* July 17–18: *Go West; At the Circus; The Big Store.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Day of the Dead.* #2—*Lifeforce.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *D.A.R.Y.L.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Desperately Seeking Susan.*

42. **RADIO CITY MUSIC HALL**—Ave. of the Americas at 50th St. 757-3100. *Return to Oz;* "The Magical World of Disney": live stage show.

43. **ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. *Silverado.*

44. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Lifeforce.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Prizzi's Honor.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *St. Elmo's Fire.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. Program unavailable.

48. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "Janus Film Festival." July 17: *The Horse* (1982) by Ali Ozgenturk; *Yol* (1982) by Yilmaz Guney. July 18: *The Virgin Spring; Wild Strawberries,* both by Ingmar Bergman. July 19–20: *La Strada; Juliet of the Spirits,* both by Federico Fellini. July 21: *The Threepenny Opera; Diary of a Lost Girl,* both by G.W. Pabst. July 22: *The Red Shoes; Homage to Chagall.* July 23: *Kind Hearts and Coronets; The Horse's Mouth.*July 24: *Umberto D; Miracle in Milan.*

49. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *The Coca-Cola Kid.*

51. **PARIS**—58th St. W. of Fifth Ave. 688-2013. Theater closed July 17, 18. Opening July 19: *The Man With One Red Shoe.*

52. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru July 18: *Witness.* Opening July 19: *E.T. The Extra - Terrestrial.*

53. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*The Goonies.* #2—*Pale Rider.*

54. **BARONET**—Third Ave. nr. 59th St. 355-1663. *St. Elmo's Fire.* **CORONET**—*Silverado.*

55. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Emerald Forest.*

56. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Shooting Party.* **CINEMA II**—753-0774. *The Emerald Forest.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Day of the Dead.* #2—832-2720. Thru July 18: *Rambo: First Blood Part II.* Opening July 19: *The Legend of Billie Jean.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Mad Max Beyond Thunderdome.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*Explorers.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Fletch.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Day of the Dead.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Cocoon.* #2—*Pale Rider.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru July 18: *Red Sonja.* Opening July 19: *The Legend of Billie Jean..*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Goonies.* #2—*Rambo: First Blood Part II.*

69. **COSMO—116th St. nr. Lexington Ave. 534-0330.** *Day of the Dead; Sleepaway Camp.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT—B'way at 61st St. 247-5070.** *Fletch.*

81. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*The Home and the World.* #2—*A Flash of Green.* #3—*Amadeus.*

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*St. Elmo's Fire.* #2—*The Purple Rose of Cairo.*

83. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Aug. 10: "20th Century-Fox Golden Anniversary 1935–1985." July 16–17: *Bigger Than Life; Pickup on South Street.* July 18–20: *The Virgin Queen; Anastasia.* July 21–22: *Margie; Cheaper by the Dozen.* July 23–24: *Boomering; Viva Zapata!*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*Henry IV.* #2—*Goodbye New York.*

85. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—*Pale Rider.* #2—*Cocoon.* #3— *Mad Max Beyond Thunderdome.* #4— *Back to the Future.* #5— *Explorers.* #6— *Prizzi's Honor.*

86. **THALIA—95th St. W. of B'way.** 222-3370. July 17: *Ladies and Gentlemen the Fabulous Stains; Roadie.* July 18: *Invasion of the Body Snatchers* (1956); *Motel Hell.* July 19: *The Hidden Fortress.* July 20: *The Year of Living Dangerously; Breaker Morant.* July 21: *Diary of a Country Priest; Au Hasard Balthazar.* July 22: "Bugs Bunny & Daffy Duck." July 23: *Next Stop, Greenwich Village; The Pope of Greenwich Village.*

87. **METRO CINEMA—B'way nr. 99th St.** 222-1200. *The Emerald Forest.*

88. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru July 18: *Red Sonja.* Opening July 19: *E.T. The Extra-Terrestrial.* #2—*Day of the Dead.* #3—*The Goonies.* #4—Thru July 18: *Rambo: First Blood Part II.* Opening July 19: *The Legend of Billie Jean.*

89. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1— *Mad Max Beyond Thunderdome.* #2—*Back to the Future.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. to 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. July 17 at 7:30: *Summertime* (1955) by David Lean, with Katharine Hepburn.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. July 23 at 8: *Enthusiasm* by Dziga Vertov, *Fires Were Started* by Humphrey Jennings, and *Trade Tattoo* (1937) by Len Lye.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. July 17 at 12:30, 3:15, 6 & 8:45: *Les Valseuses* (1974) by Bertrand Blier, with Gérard Depardieu and Jeanne Moreau.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $5; members, senior citizens, and students $4. July 23 at 8:30: *Last Summer* (1969) by Frank Perry.

INDEPENDENT FEATURE PROJECT—Department of Cultural Affairs, 2 Columbus Circle. 496-0909. Adm. $10 (benefit). July 18 at 8: *Dim Sum: A Little Bit of Heart* (1985, premiere) by Wayne Wang.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru July 28: Tue., 12 noon–8, Wed.–Fri., 12 noon–5, Sat.–Sun., 11 a.m.–6, hourly on the hour: "Video-Feature": *French Performance* (1980) by Scott Rankin, and *Rhea* (1982) by David Askevold.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: "Jewish Humor on TV." July 21 at 12:30, 1:30 & 2:30: *The Ed Sullivan Show* (1955–71). July 23 at 7:30: "Take My Wife, Please: The Traditional Comics"; Jackie Mason and Freddie Roman, guests.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $4. "Ernest Hemingway": July 17 at 8: *The Killers* (1946) by Robert Siodmak. "Ida Lupino": July 18 at 8: *They Drive By Night* (1940) by Raoul Walsh. "Opera on Film": July 19 at 8: *La Traviata* (1982) by Franco Zeffirelli, with Placido Domingo and Teresa Stratas. "The Great Sleuths Return!": July 22 at 8: *The Big Sleep* (1946) by Howard Hawks, with Humphrey Bogart and Lauren Bacall. "Women Filmmakers in Art and Animation" (free): July 23 at 6: Cecile Starr introduces pinboard animation films by Alexander Alexeieff and Claire Parker.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Aug. 10: "Highlights From the Collection." Thru Sept. 26: "Discovery: Rare *Honeymooners.*"

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: "Spatial Relationships in Video." Films: Titus Theater 1: July 18 at 2:30 & 6: "A History of Camera Movement": *The Docks of New York* (1928) by Josef von Sternberg. "British Film": Continuing July 19: "The Literary Tradition: Book and Stage." July 19 at 2:30: *Scrooge* (1951) by Brian Desmond Hurst, with Alastair Sim; at 6: *Tom Jones* (1963) by Tony Richardson, with Albert Finney. July 20 at 2 (See July 19 at 2:30); at 5: (See July 19 at 6). July 21 at 2: *The Entertainer* (1960) by Tony Richardson, with Laurence Olivier; at 5: *Look Back in Anger* (1959) by Tony Richardson, with Richard Burton. July 22 at 2:30 & 6: "70mm Special": *Orpheu Negro* (France/Brazil, 1959) by Marcel Camus. July 23 at 2:30 & 6: "Films From the Archives": *The Wheel of Time* (Hungary, 1961) by Miklós Jancsó, and *Advantage* (Bulgaria, 1977) by Georgy Dyulgerov. Titus Theater 2: July 18 at 3 & 6:30: "Iris Barry Program II: The Rise of American Film": *The New York Hat* (1912) by D. W. Griffith, with Mary Pickford, *The Fugitive* (1914) by Thomas H. Ince, *The Clever Dummy* (1917) by Herman Raymaker, and *A Fool There Was* (1914) by Frank Powell. July 19–30: "25 Years of Independent Narratives 1949–73." July 19 at 3: *Little Fugitive* (1953) by Morris Engel, Ruth Orkin, and Ray Ashley, *Les Mistons* (France, 1957) by François Truffaut, *Tous les Garçons s'appellent Patrick* (France, 1957) by Jean-Luc Godard, and *La Première Nuit* (France, 1958) by Georges Franju; 6:30: *The Guiet One* (1949) by Sidney Meyers, and *On the Bowery* (1956) by Lionel Rogosin, Richard Bagley, and Mark Sufrin. July 20 at 12:30: "Films for Young People: Weston Woods Animated Films": Program I; 2:30: (See July 19 at 3); 5:30: *All My Babies* (1952) by George C. Stoney, and *Indian Summer* (1958) by Jules Schwerin. July 21 at 12:30: "Films for Young People: Weston Woods Animated Films": Program II; 2:30: (See July 19 at 6:30); 5:30: *Pull My Daisy* (1959) by Robert Frank and Alfred Leslie, and *Shadows* (1961) by John Cassavetes. July 22 at 3: (See July 20 at 5:30); 6:30: *The Savage Eye* (1960) by Ben Maddow, Sidney Meyers, and Joseph Strick. July 23 at 3: (See July 21 at 5:30); 6:30: *The Connection* (1961) by Shirley Clarke.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. July 17 at 8 & 10:30: *The Hidden Fortress* (Japan, 1958) by Akira Kurosawa, with Toshiro Mifune. July 18 at 8 & 10: *Speedy* (1928) with Harold Lloyd, and *The Rink* (1928) with Charlie Chaplin; live piano by Harry Weiss. July 19–20 at 8 & 10:15, July 21 at 7:30 & 9:45, July 22 at 8 & 10: *Camila* (Argentina, 1984) by Maria Luisa Bemberg. July 23 at 8 & 10: *The Hunger* (1983) by Tony Scott, with David Bowie and Catherine Deneuve.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. July 23 at 2:30: *Easy Street* (1917) and *The Kid* (1921) with Charlie Chaplin.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. July 18 at 7: *The Postman Always Rings Twice* (1946) by Tay Garnett, with James Garfield and Lana Turner. Free: July 19 at 2: *Jackson Pollock: Portrait.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Aug. 8: "Liz: The Films of Elizabeth Taylor." July 16–18 at 6 & 9: *Raintree County* (1957) by Edward Dmytryk. July 19–21 at 4: *The Taming of the Shrew* (1967) by Franco Zeffirelli, and *Hammersmith Is Out* (1972) by Peter Ustinov; at 8: *The V.I.P.'s* (1963) by Anthony Asquith, and *Secret Ceremony* (1968) by Joseph Losey. July 23–25 at 7:30: *A Little Night Music* (1977) by Harold Prince, and *The Blue Bird* (1976) by George Cukor. Free: Fri.–Sun. at 2: *Jean-Louis Barrault, a Man of the Theatre* (1984) and *The Body Speaks* (1981) by Muriel Balash.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "Four Who Dared." July 20 at 2: *Mary Kingsley: West Africa, 1893* (1977).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. July 19 at 8, July 21 at 2:30: *Our Hospitality* (1923) with Buster Keaton.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 28: "Film and Video on Art." July 17–20 at 11:30 a.m., July 21 at 12:30: *20th-Century American Art: Highlights of the Permanent Collection* (1982) by Russell Connor, *Burchfield's Vision* (1984) by Robert E. A. Lee, and *The Art Show That Shocked America* (1963); July 17–20 at 2:30, July 21 at 3:30: *Jackson Pollock: Portrait* (1983) by Courtney Sale Ross and Jay Freund, *A Glimpse of de Kooning* (1968) by Robert Snyder, and *Frank Stella at the Fogg* (1985) by James S. Ackerman. July 23 at 1:30: *Alice Neel: Collector of Souls* (1978) by Nancy Baer, *In Search of Rothko* (1984) by Courtney Sale Ross and Jay Freund, and *Style Wars* (1983) by Tony Silver and Henry Chalfant; 4:30: *Georgia O'Keeffe* (1977) by Perry Miller Adato, and *Beyond Utopia: Changing Attitudes in American Architecture* (1983) by Michael Blackwood.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Back to the Future.* #2—*Mad Max Beyond Thunderdome.* #3—*Explorers.*

101. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Day of the Dead.*

102. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Red Sonja.* #2—*Day of the Dead.* #3—*Rambo: First Blood Part II.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Explorers.* #2—*Cocoon.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Explorers.* #2—*St. Elmo's Fire.*

105. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru July 18: *A View to a Kill.* Opening July 19: *E.T. The Extra-Terrestrial.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Mad Max Beyond Thunderdome.* #2—*Silverado.* #3—*Pale Rider.* #4—*Day of the Dead.*

107. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru July 18: *A View to a Kill.* Beg. July 19: *E.T. The Extra-Terrestrial.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1— *Explorers.* #2—*Mad Max Beyond Thunderdome.*

109. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—*Red Sonja.* #2—*Brewster's Millions.* #3—*Explorers.* #4—*Back to the Future.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Back to the Future.* #2—*Pale Rider.* #3—*Silverado.* #4—*The Goonies.*

112. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*Lifeforce.* #2—*Silverado.* #3—*The Emerald Forest.* #4—*Pale Rider.*

113. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—*Cocoon.* #2—*Rambo: First Blood Part II.* #3— *Mad Max Beyond Thunderdome.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Silverado.* #2—*Mad Max Beyond Thunderdome.* #3—*Explorers.* #4—*Back to the Future.* #5—*Red Sonja.* #6—*Day of the Dead.* #7—*The Goonies.* #8—*Cocoon.* #9—*Rambo: First Blood Part II.* #10—*Pale Rider.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—Thru July 18: *Day of the Dead.* Beg. July 19: *The Legend of Billie Jean..* #2—Thru July 18: *Red Sonja.* Beg. July 19: *E.T. The Extra-Terrestrial.*

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Mad Max Beyond Thunderdome.* #2—*Back to the Future.* #3—*Explorers.* #4—*St. Elmo's Fire.* #5—*Rambo: First Blood Part II.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru July 18: *Pale Rider.* Beg. July 19: *The Legend of Billie Jean.*

#2—*Day of the Dead.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Back to the Future.* #2—*The Emerald Forest.* #3—*Explorers.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Mad Max Beyond Thunderdome.* #2—*Silverado.* #3—*Rambo: First Blood Part II.* #4—*Cocoon.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Day of the Dead.* #2—*Back to the Future.* #3—*Explorers.* #4—Thru July 18: *St. Elmo's Fire.* Beg. July 19: *E.T. The Extra-Terrestrial.* #5—Thru July 18: *Pale Rider.* Beg. July 19: *The Legend of Billie Jean.* #6—*The Emerald Forest.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*Prizzi's Honor.* #2—Thru July 18: *St. Elmo's Fire.* Beg. July 19: *The Man With One Red Shoe.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Silverado.* #2—*Cocoon.* #3—*Pale Rider.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—*Pale Rider.* #2—*The Goonies.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*Day of the Dead.* #2—*Mad Max Beyond Thunderdome.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—*Back to the Future.* #4—*Red Sonja.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Back to the Future.* #2—*Pale Rider.* #3—*Rambo: First Blood Part II.* #4—*Explorers.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1— *Explorers.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Mad Max Beyond Thunderdome.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.* #4—*Prizzi's Honor.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*Fletch.* #2—*Day of the Dead.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—Thru July 18: *A View to a Kill.* Beg. July 19: *Rambo: First Blood Part II.* #2—Thru July 18: *Witness.* Beg. July 19: *Fletch.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—*Pale Rider.* #4—*Silverado.* #5—*St. Elmo's Fire.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. *The Emerald Forest.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Back to the Future.* #2—*Silverado.* Midnight show Fri. and Sat.: *Terminator.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Day of the Dead.* #2—*Silverado.* #3—*Rambo: First Blood Part II.* #4—*Mad Max Beyond Thunderdome.* #5—Thru July 18: *Pale Rider.* Beg. July 19: *E.T. The Extra-Terrestrial.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru July 18: *Day of the Dead; Mothers Day.* Beg. July 19: *E.T. The Extra-Terrestrial; Firestarter.* #2—Program unavailable.

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Day of the Dead.* #2—*Silverado.* #3—*Cocoon.* #4—*Mad Max Beyond Thunderdome.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Mad Max Beyond Thunderdome.* #2—*The Emerald Forest.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Cocoon.* #2—*Back to the Future.* #3—*Silverado.* #4—*Pale Rider.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru July 18: *Witness; An Officer and a Gentleman.* Beg. July 19: *A View to a Kill.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*The Day of the Dead* #3—*The Gods Must Be Crazy* #4—*Cocoon.* #5—*Cocoon.* #6—*Pale Rider.* #7—*Prizzi's Honor.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Back to the Future.* #2—*Explorers.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—*Fletch.* #4—*Perfect.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Back to the Future.* #2—*Cocoon.* #3—*Mad Max Beyond Thunderdome.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Pale Rider.* #2— *Mad Max Beyond Thunderdome.* #3— *Silverado.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Mad Max Beyond Thunderdome.* #2—*Day of the Dead.* #3—Thru July 18: *Prizzi's Honor.* Beg. July 19: *The Man With One Red Shoe.* #4—*St. Elmo's Fire.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Silverado.* #2—*Back to the Future.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*A View to a Kill.* #2— *The Gods Must Be Crazy.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru July 18: *Pale Rider.* Beg. July 19: *The Man With One Red Shoe.* #2—*St. Elmo's Fire.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *The Emerald Forest.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Silverado.* #2—*Cocoon.* #3—*The Goonies.* #4—*Rambo: First Blood Part II.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Pale Rider.* #2—*Prizzi's Honor.* #3—*St. Elmo's Fire.* #4—*Back to the Future.* #5—*Silverado.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Program unavailable. #2—Program unavailable.

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Explorers.* #2—*Silverado.* #3—*Back to the Future.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru July 18: *Red Sonja.* Beg. July 19: *The Legend of Billie Jean.* #2—*Pale Rider.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Mad Max Beyond Thunderdome.* #2—*Rambo: First Blood Part II.* #3—Thru July 18: *The Goonies.* Beg. July 19: *E.T. The Extra-Terrestrial.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—*Fletch.* #2—*A View to a Kill.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Pale Rider.* #2—*Mad Max Beyond Thunderdome.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru July 18: *Fletch; Stick.* Beg. July 19: *A View to a Kill.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Red Sonja.* #2—*Brewster's Millions.* #3—*A View to a Kill.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru July 18: *Red Sonja.* Beg. July 19: *E.T. The Extra-Terrestrial.* #2—*St. Elmo's Fire.#3 Rambo: First Blood Part II.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Silverado.* #2—*Back to the Future.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Explorers.* #2—*Prizzi's Honor.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru July 18: *Witness; Secret Thoughts.* Beg. July 19: *Fletch; Stick.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*Pale Rider.* #2—*Day of the Dead.*

401. NEW DORP—HYLAN—351-6601. #1—*Silverado.* #2—*Explorers.*

402. NEW DORP—LANE—351-2110. *St. Elmo's Fire.*

403. NEW DORP—RAE—979-0444. #1—*Rambo: First Blood Part II.* #2—*Mad Max Beyond Thunderdome.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Prizzi's Honor.* #2—*A View to a Kill.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cocoon.* #2—Thru July 18: *The Goonies.* Beg. July 19: *Mad Max Beyond Thunderdome.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *Back to the Future.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Silverado.* #2—*St. Elmo's Fire.*

501. BALDWIN—RKO—223-9230. *Rambo: First Blood Part II.*

502. BELLEROSE—RKO—775-1351. Thru July 16: *Desperately Seeking Susan.* Beg. July 17: *Witness.*

506. EAST MEADOW—FLICK—794-8008. #1—*Gremlins; Day of the Dead.* #2— *The Gods Must Be Crazy.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1— *Silverado.* #2—*Cocoon.* #3—*Mad Max Beyond Thunderdome.* #4—*St. Elmo's Fire.*

509. FLORAL PARK—RKO FLORAL—352-2280. *Pale Rider.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Cocoon.* #2—*Back to the Future.* #3—Thru July 18: *Prizzi's Honor.* Beg. July 19: *E.T. The Extra-Terrestrial.* #4—Thru July 18: *Fletch.* Beg. July 19: *The Man With One Red Shoe.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*The Goonies.* #2—*Prizzi's Honor.* #3—*Explorers.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Silverado; Porky's.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—Thru. July 18: *Rambo: First Blood Part II.* Beg. July 19: *The Legend of Billie Jean.*

514. HEWLETT—RKO—791-6768. Thru July 16: *Desperately Seeking Susan.* Beg. July 17: *Witness.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*St. Elmo's Fire.* #2—*Day of the Dead.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Silverado.* #3—Thru July 18: *Fletch.* Beg. July 19: *The Man With One Red Shoe.* #4—*Prizzi's Honor.* #5—Thru July 18: *Pale Rider.* Beg. July 19: *E.T. The Extra-Terrestrial.* #6—Thru July 18: *The Emerald Forest.* Beg. July 19: *The Legend of Billie Jean.*

517. LAWRENCE—RKO—371-0203. #1—*Pale Rider.* #2—*Explorers.* #3—*Silverado.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru July 18: *Witness.* Beg. July 19: *Fletch.* #2—Thru July 18: *A View to a Kill.* Beg. July 19 (tent.): *Day of the Dead.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Back to the Future.* #2—*Fletch.* #3—*The Emerald Forest.* #4—*Rambo: First Blood Part II.* #5—*Explorers.* #6—*Prizzi's Honor.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—*Day of the Dead.* #3—*St. Elmo's Fire.* #4—*Rambo: First Blood Part II.*Beg. July 19: *The Legend of Billie Jean.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Gods Must Be Crazy.*

523. MALVERNE—TWIN—599-6966. #1—*Witness.* #2—Thru July 18: *A View to a Kill.* Beg. July 19: *Fletch.*

524. MANHASSET—MANHASSET—627-7887. #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—Thru July 18: *Day of the Dead.* Beg. July 19: *The Man With One Red Shoe.*

525. MANHASSET—RKO CINEMA—627-1300. *Explorers.*

526. MASSAPEQUA—PEQUA—799-6464. *Silverado.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Explorers.* #2—*St. Elmo's Fire.* #3—*Day of the Dead.* #4—*Mad Max Beyond Thunderdome.* #5—Thru July 18: *Pale Rider.* Beg. July 19: *The Man With One Red Shoe.* #6—*Back to the Future.* #7—*Rambo: First Blood Part II.* #8—*The Goonies.* #9—Thru July 18: *Prizzi's Honor.* Beg. July

19: *The Legend of Billie Jean.*

529. MERRICK—TWIN—546-1271. #1—*The Goonies.* #2—*Back to the Future.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Day of the Dead.* #2—*St. Elmo's Fire.*

531. OCEANSIDE—OCEANSIDE—536-7565. #1—*The Goonies.* #2—*Witness.*

532. OLD BETHPAGE—CINE CAPRI—752-1610. Thru July 18: *A View to a Kill.*

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Silverado.* #2—*Day of the Dead.*

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *St. Elmo's Fire.*

535. PLAINVIEW—RKO TWIN—931-1333. #1—*Explorers.* #2—*Pale Rider.*

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Pale Rider.* #2— *The Gods Must Be Crazy.* #3—*Back to the Future.*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Prizzi's Honor.* #2—*Mad Max Beyond Thunderdome.*

540. ROSLYN—ROSLYN—621-8488. #1—Thru July 18: *A View to a Kill.* Beg. July 19: *E.T. The Extra-Terrestrial.* #2— *Silverado.*

541. SYOSSET—SYOSSET—921-5810. #1—Thru July 18: *The Goonies.* Beg. July 19: *The Man With One Red Shoe.* #2—*Rambo: First Blood Part II.* #3—*Mad Max Beyond Thunderdome.*

542. SYOSSET—UA CINEMA 150—364-0700. *Cocoon.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Rambo: First Blood Part II.* #2—*Prizzi's Honor.* #3—*Cocoon.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Silverado.* #2—*Mad Max Beyond Thunderdome.* #3—*Explorers.* #4—*Day of the Dead.* #5—*Back to the Future.* #6—*The Emerald Forest.* #7—*Red Sonja.* #8—*Pale Rider.* #9—*Brewster's Millions.* #10—*A View to a Kill.* #11—*St. Elmo's Fire.* #12—*The Goonies.*

545. WANTAGH—RKO—781-6969. *Cocoon.*

546. WESTBURY—DRIVE-IN—334-3400. #1—*Day of the Dead.* #2—*Mad Max Beyond Thunderdome.* #3—*Silverado.*

547. WESTBURY—WESTBURY—333-1911. #1—Program unavailable. #2—Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru July 18: *Pale Rider.* Beg. July 19: *The Legend of Billie Jean.* #2—*Cocoon.* #3—*Rambo: First Blood Part II.*

601. BABYLON—RKO—669-0700. #1—*Silverado.* #2—*Prizzi's Honor.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Day of the Dead.* #3—*Explorers.*

603. BAY SHORE—CINEMA—665-1722. *St. Elmo's Fire.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1— *Mad Max Beyond Thunderdome.* #2—*The Goonies.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Explorers.* #2—*Day of the Dead.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru July 18: *Fletch.* Beg. July 19: *Brewster's Millions.*

607. CENTER MORICHES—CENTER—878-2100. Program unavailable.

608. COMMACK—DRIVE-IN—499-2900. *Back to the Future.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Mad Max Beyond Thunderdome.* #2—*Explorers.* #3—*Back to the Future.* #4—*Day of the Dead.* #5—*Fletch.* #6—*The Goonies.* #7—*Prizzi's Honor.* #8—*Rambo: First Blood Part II.* #9—*St. Elmo's Fire.* #10—*Pale Rider.*

610. COMMACK—RKO—499-4545. #1—*Cocoon.* #2—*Silverado.*

611. CORAM—PINE—698-6442. #1—*Cocoon.* #2—*Back to the Future.* #3—*St. Elmo's Fire.* #4—*Rambo: First Blood Part II.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Cocoon.* #2—*Silverado.* #3—*Day of the Dead.* #4—*Back to the Future.* #5—Thru July 18: *Rambo: First Blood Part II.* Beg. July 19: *The Legend of Billie Jean.* #6—Thru July 18: *Pale Rider.* Beg. July 19: *The Man With One Red Shoe.* #7—*Explorers.* #8—*The Goonies.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—Thru July 18: *Day of the Dead.* Beg. July 19: *The Man With One Red Shoe.*. #4—*Prizzi's Honor.* #5—Thru July 18: *Rambo: First Blood Part II.* Beg. July 19: *Pale Rider.*

614. EAST SETAUKET—RKO FOX—473-2400. Theater closed.

615. ELWOOD—ELWOOD—499-7800. #1—Thru July 18: *St. Elmo's Fire.* Beg. July 19: *E.T. The Extra-Terrestrial.* #2—*Back to the Future.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*St. Elmo's Fire.* #2—Thru July 18: *Pale Rider.* Beg. July 19: *The Legend of Billie Jean.*

617. FIRE ISLAND—COMMUNITY—583-5184. July 17—18: *Flamingo Kid;* July 19—20: *The Purple Rose of Cairo;* July 22—23: *A Sure Thing;* July 24—25: *The Care Bears Movie;* July 25: *D.A.R.Y.L.*

618. GREENPORT—GREENPORT—477-0500. Thru July 18: *Witness.* Beg. July 19: *The Goonies.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Mad Max Beyond Thunderdome.* #2—*Prizzi's Honor.* #3—*Silverado.* #4—*Explorers.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *Back to the Future.*

621. HUNTINGTON—RKO YORK—421-3911. *Rambo: First Blood Part II.*

622. ISLIP—ISLIP—581-5200. #1—*Back to the Future.* #2—*Silverado.* #3—*Pale Rider.*

623. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Cocoon.*

624. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

625. LINDENHURST—LINDENHURST—888-5400. *Fletch.*

626. MATTITUCK—MATTITUCK—298-4405. #1—*Back to the Future.* #2—*Explorers.* #3—*Prizzi's Honor.* #4—*Mad Max Beyond Thunderdome.* #5—*Cocoon.*

627. MONTAUK—THE MOVIES—668-2393. *Fletch.*

628. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru July 18: *Mad Max Beyond Thunderdome.* Beg. July 19: *The Man With One Red Shoe.* **OUTDOOR**—Thru July 18: *Day of the Dead.* Beg. July 19: *Mad Max Beyond Thunderdome.*

629. NORTHPORT—NORTHPORT—261-8600. Thru July 18: *Fletch.* Beg. July 19: *Perfect.*

630. OAKDALE—OAKDALE—589-8118. Thru July 18: *Fletch.* Beg. July 19 (tent.): *Rambo: First Blood Part II.*

631. PATCHOGUE—TRIPLEX—475-0601. #1—*Mad Max Beyond Thunderdome.* #2—*Cocoon.* #3—*Rambo: First Blood Part II.*

632. PATCHOGUE—RKO PLAZA—475-5225. #1—*Silverado.* #2—*Back to the Future.*

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Day of the Dead.* **OUTDOOR**—Thru July 18: *The Goonies.* Beg. July 19: *The Legend of Billie Jean.*

634. PATCHOGUE—SUNWAVE—475-7766. #1—Thru July 18: *Prizzi's Honor.* Beg. July 19: *The Man With One Red Shoe.*. #2—*Explorers.*

635. PORT JEFFERSON—MINI EAST—928-6555. Thru July 18: *Pale Rider.* Beg. July 19: *Silverado.* **WEST**—*Mad Max Beyond Thunderdome.*

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Thru July 16: *Desperately Seeking Susan.* Beg. July 17: *Witness.*

637. RIVERHEAD—SUFFOLK—727-3133. *Pale Rider.*

638. SAG HARBOR—SAG HARBOR—725-0010. Thru July 18: *Where's Picone?* Beg. July 19: *Sunday in New York.*

639. SAYVILLE—SAYVILLE—589-0232. #1—*St. Elmo's Fire.* #2—*The Goonies.* #3—*Back to the Future.*

640. SHIRLEY—DRIVE-IN—281-5444. *Mad Max Beyond Thunderdome.*

641. SHIRLEY—TWIN—281-4466. #1—Thru July 18: *Perfect.* Beg. July 19: *E.T. The Extra-Terrestrial.* #2—Thru July 18: *Secret Admirer.* Beg. July 19: *Rambo: First Blood Part II.*

642. SMITHTOWN—SMITHTOWN—265-1551. *Silverado.*

643. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Back to the Future.* #2—*St. Elmo's Fire.* #3—*Explorers.*

644. STONY BROOK—LOEWS—751-2300. #1—*The Emerald Forest.* #2—*Back to the Future.* #3—*Explorers.*

645. WEST ISLIP—TWIN—669-2626. #1—Thru July 18: *A View to a Kill.* Beg. July 19: *E.T. The Extra-Terrestrial.* #2—*Rambo: First Blood Part II.*

646. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*St. Elmo's Fire.* #2—*Silverado.*

647. WESTHAMPTON—WESTHAMPTON—288-1500. Thru July 18: *Pale Rider.* Beg. July 19: *Day of the Dead.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Back to the Future.* #2—*St. Elmo's Fire.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Explorers.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Silverado.* #2—*Day of the Dead.* #3—*Pale Rider.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Rambo: First Blood Part II.* #2—*St. Elmo's Fire.*

705. HARTSDALE—CINEMA—428-2200. #1—*Back to the Future.* #2— *Explorers.* #3—*Silverado.* #4—*Mad Max Beyond Thunderdome.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Silverado.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Mad Max Beyond Thunderdome.* #2—*Cocoon.* #3—*Day of the Dead.* #4—*Pale Rider.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Silverado.* #2— *Mad Max Beyond Thunderdome.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru July 18 (tent.): *Rambo: First Blood Part II.* Beg. July 19: *Goodbye New York.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Explorers.* #2—*Cocoon.* #3—*Pale Rider.* #4—*Day of the Dead.* #5—*St. Elmo's Fire.* #6—*Back to the Future.* #7—*Silverado.*

711. NEW ROCHELLE—TOWN—632-4000. *Pale Rider.*

712. OSSINING—ARCADIAN—941-5200. #1—*Mad Max Beyond Thunderdome.* #2—*Back to the Future.* #3—*Cocoon.*

713. PEEKSKILL—BEACH—737-6262. #1—*Back to the Future.* #2—*Pale Rider.* #3—*St. Elmo's Fire.* #4—*Cocoon.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1— *Explorers.* #2—*Mad Max Beyond Thunderdome.* #3—*Prizzi's Honor.* #4—*Silverado.*

715. PELHAM—PICTURE HOUSE—738-3160. *Rambo: First Blood Part II.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Explorers.* #2—Thru July 18: *Pale Rider.* Beg. July 19: *E.T. The Extra-Terrestrial.*

717. RYE—RYE RIDGE—939-8177. #1—*Back to the Future.* #2—*Explorers.*

718. SCARSDALE—FINE ARTS—723-6699. *The Gods Must Be Crazy.*

719. SCARSDALE—PLAZA—725-0078. Thru July 18: *Fletch.* Beg. July 19: *A View to a Kill.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Pale Rider.* #2—*Cocoon.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru July 18: *Prizzi's Honor.* Beg. July 19: *The Man With One Red Shoe.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*The Goonies.* #2—*Prizzi's Honor.* #3—*The Emerald Forest.* #4—*St. Elmo's Fire.*

723. YONKERS—MOVIELAND—793-0002. #1—*Back to the Future.* #2—*Mad Max Beyond Thunderdome.* #3—*Cocoon.* #4—Thru July 18: *Explorers.*

724. YONKERS—PARK HILL—969-4477. #1—*Rambo: First Blood Part II.* #2—*Day of the Dead.* #3—*The Goonies.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Rambo: First Blood Part II.* #2—*The Goonies.*

Rockland County

750. **BLAUVELT—NYACK DRIVE-IN**—358-1844. *Day of the Dead; Friday the 13th Part V—A New Beginning.*

751. **MONSEY—ROCKLAND DRIVE-IN**—356-4040. *Explorers; WarGames.*

752. **NANUET—MALL**—623-6336. Program unavailable.

753. **NANUET—ROUTE 59**—623-3355. *Day of the Dead.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*St. Elmo's Fire.* #2—*Rambo: First Blood Part II.* #3—*Silverado.* #4—*Pale Rider.* #5—*Back to the Future.*

755. **NEW CITY—TOWN**—634-5100. #1—*Cocoon.* #2—*Silverado.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—*Mad Max Beyond Thunderdome.* #2—Thru July 18: *St. Elmo's Fire.* Beg. July 19: *The Man With One Red Shoe.*

757. **NYACK—CINEMA EAST**—358-6631. *Prizzi's Honor.*

758. **ORANGEBURG—303 DRIVE-IN**—359-2021. *Mad Max Beyond Thunderdome; The Road Warrior.*

759. **PEARL RIVER—CENTRAL**—735-2530. *Explorers.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *Cocoon.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. *The Gods Must Be Crazy.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Back to the Future.* #2—*Explorers.*

763. **STONY POINT—9 W CINEMA**—942-0303. *The Goonies.*

764. **SUFFERN—LAFAYETTE**—357-6030. *The Emerald Forest.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Back to the Future.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*Back to the Future.* #2—Thru July 18: *Rambo: First Blood Part II.* Beg. July 19: *E.T. The Extra-Terrestrial.*

801. **DANBURY—CINE**—743-2200. #1—*Cocoon.* #2—*St. Elmo's Fire.* #3—Thru July 18: *Prizzi's Honor.* Beg. July 19: *The Man With One Red Shoe.*

802. **DANBURY—CINEMA**—748-2923. #1—*Mad Max Beyond Thunderdome.* #2—*Explorers.*

803. **DANBURY—PALACE**—748-7496. #1—*Silverado.* #2—*The Emerald Forest.* #3—*Explorers.*

804. **DARIEN—PLAYHOUSE**—655-0100. *Back to the Future.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*Back to the Future.* #2—Thru July 18: *Pale Rider* Beg. July 19: *E.T. The Extra-Terrestrial.*

806. **FAIRFIELD—COUNTY**—334-1411. *Silverado.*

807. **GREENWICH—CINEMA**—869-6030. #1—*Back to the Future.* #2—Thru July 18: *The Emerald Forest.* Beg. July 19: *E.T. The Extra-Terrestrial.*

808. **GREENWICH—PLAZA**—869-4030. #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—Thru July 18: *The Gods Must Be Crazy.* Beg. July 19: *The Man With One Red Shoe.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. *Explorers.*

810. **NORWALK—CINEMA**—838-4504. #1—*The Emerald Forest.* #2—Thru July 18: *Pale Rider.* Beg. July 19: *E.T. The Extra-Terrestrial.*

811. **NORWALK—NORWALK**—866-9202. *Mad Max Beyond Thunderdome.*

812. **SOUTH NORWALK—SONO**—866-9202. July 17-19: *Lily in Love; Koyaanisqatsi.* July 20-23: *My First Wife; Repo Man.*

813. **SPRINGDALE—STATE**—325-0250. *The Goonies.*

814. **STAMFORD—AVON**—324-9205. #1—*Day of the Dead.* #2—*Rambo: First Blood Part II.*

815. **STAMFORD—CINEMA**—324-3100. #1—*Pale Rider.* #2— *Silverado.* #3—*Explorers.*

816. **STAMFORD—PARK PLACE**—323-1600. #1—*A View to a Kill; Return to Oz* (matinees only). #2—Thru July 18: *Fletch.*

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*Cocoon.* #2— *Mad Max Beyond Thunderdome.*

818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—*St. Elmo's Fire.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Prizzi's Honor.* #2—*Explorers.* #3—227-9619. *Back to the Future.* #4—226-6666. *St. Elmo's Fire.*

820. **WESTPORT—POST**—227-0500. *Cocoon.*

821. **WILTON—CINEMA**—762-5678. *Silverado.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—*Explorers.* #2—*Silverado.* #3—Thru July 18: *Prizzi's Honor.* Beg. July 19: *E.T. The Extra-Terrestrial.*

901. **HARRISON—WARNER**—482-8550. #1—*Rambo: First Blood Part II.* #2—*Mad Max Beyond Thunderdome.*

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1— *The Goonies.* #2—*St. Elmo's Fire.*

903. **JERSEY CITY—LOEWS**—653-4600. #1—*Red Sonja.* #2—*Explorers.* #3—*Back to the Future.*

904. **JERSEY CITY—STATE**—653-5200. #1—*Day of the Dead.* #2—*Mad Max Beyond Thunderdome.* #3—*Silverado.* #4—Thru July 18: *Rambo: First Blood Part II; Pale Rider.* Beg. July 19: *Rambo: First Blood Part II.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Explorers.* #2—*Pale Rider.* #3—*St. Elmo's Fire.* #4—*The Emerald Forest.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Cocoon.* #2—*Silverado.* #3—*Prizzi's Honor.* #4—*Mad Max Beyond Thunderdome.* #5—*Rambo: First Blood Part II.* #6—*Back to the Future.*

907. **UNION CITY—CINEMA**—865-5600. #1—*The Emerald Forest; Red Dawn.* #2—*Red Sonja; Heavenly Bodies.*

908. **WEST NEW YORK—MAYFAIR**—865-2010. Thru July 18: *Red Sonja.* Beg. July 19: *Lifeforce.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *Silverado.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Explorers.* #2—*Mad Max Beyond Thunderdome.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. *Cocoon.*

913. **EAST ORANGE—RKO HOLLYWOOD**—678-2262.

914. **IRVINGTON—CASTLE**—372-9324. #1—Thru July 18: *Red Sonja; Cat's Eye.* Beg. July 19: *E.T. The Extra-Terrestrial; Terror in the Aisles.* #2—Thru July 18: *Day of the Dead.* Beg. July 19: *A View to a Kill.*

915. **LIVINGSTON—COLONY**—992-0800. *Pale Rider.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. *Silverado.*

917. **MILLBURN—RKO**—376-0800. #1—*Prizzi's Honor.* #2—*Back to the Future.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—*Back to the Future.* #2—Thru July 18: *Fletch.* Beg. July 19: *E.T. The Extra-Terrestrial.* #3— *The Gods Must Be Crazy.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*Goonies.* #2—*Pale Rider.* #3—*Day of the Dead.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—*Pale Rider.* #2—*St. Elmo's Fire.* #3—Thru July 18: *Fletch.* Beg. July 19: *E.T. The Extra-Terrestrial.*

921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Prizzi's Honor.* #2—Thru July 18: *Rambo: First Blood Part II.* Beg. July 19: *The Man With One Red Shoe.*. #3— *Silverado.*

922. **VERONA—VERONA**—239-0880. Thru July 18: *St. Elmo's Fire.* Beg. July 19: *Rambo: First Blood Part II.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1— *Explorers.* #2—*Cocoon.* #3— *Mad Max Beyond Thunderdome.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru July 18: *Fletch.*

931. **CRANFORD—RKO**—276-9120. #1—*The Emerald Forest.* #2—*Back to the Future.*

932. **ELIZABETH—ELMORA**—352-3483. Thru July 18: *St. Elmo's Fire.*

933. **LINDEN—TWIN**—925-9787. #1—*Pale Rider.* #2—*Back to the Future.*

934. **ROSELLE PARK—PARK**—245-0358. Thru July 18: *Rambo: First Blood Part II.* Beg. July 19: *Volunteers.*

935. **SUMMIT—STRAND**—273-3900. *Cocoon.*

936. **UNION—FIVE POINTS**—964-3466. #1—*Mad Max Beyond Thunderdome.* #2—*Pale Rider.*

937. **UNION—LOST PICTURE SHOW**—964-4497. *The Gods Must Be Crazy.*

938. **UNION—RKO**—686-4373. #1—*Silverado.* #2—*Explorers.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*Cocoon.* #2—*St. Elmo's Fire.* #3—*Rambo: First Blood Part II.*

940. **WESTFIELD—TWIN**—654-4720. #1—*The Goonies.* #2—*Pale Rider.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. *Back to the Future.*

951. **CLOSTER—CLOSTER**—768-8800. *Exlorers.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Prizzi's Honor.* #2—*Cocoon.* #3—*Back to the Future.* #4— *Explorers.*

953. **EMERSON—TOWN**—261-1000. *Cocoon.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—*Back to the Future.* #2—*St. Elmo's Fire.*

955. **FAIRVIEW—TWIN**—941-2424. #1—Program unavailable. #2—Tent.: *Pale Rider.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*Mad Max Beyond Thunderdome.* #2—*St. Elmo's Fire.*

957. **FORT LEE—SHARON**—224-0202. *Silverado.*

958. **OAKLAND—TWIN**—337-4478. #1—*Mad Max Beyond Thunderdome.* #2—*Silverado.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—*Day of the Dead.* #2—*Fletch.*

960. **PARAMUS—BERGEN MALL**—845-4449. *St. Elmo's Fire.*

961. **PARAMUS—CINEMA 35**—845-5070. *Back to the Future.*

962. **PARAMUS—DRIVE-IN**—368-1440. Thru July 18: *Fletch; The Last Star Fighter.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Silverado.* #2—*Red Sonja.* #3—*The Emerald Forest* #4—*Prizzi's Honor.* #5—*Cocoon.* #6—*Cocoon.* #7—*Rambo: First Blood Part II.* #8—*The Gods Must Be Crazy.* #9—*Explorers.* #10—*Pale Rider.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*Mad Max Beyond Thunderdome.* #2—*The Goonies.* #3—*Day of the Dead.*

965. **RAMSEY—CINEMA**—825-2090. Tent.: *Siverado.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Program unavailable.

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Cocoon.* #2—*Prizzi's Honor.* #3—*Silverado.* #4—*Explorers.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. July 15–18: *Now, Voyager.* July 19–25: *Vertigo.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—*The Emerald Forest.* #2—*St. Elmo's Fire; Charlotte's Web.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—*St. Elmo's Fire.* #2—*A View to a Kill.* #3—*Fletch.*

972. **TENAFLY—BERGEN**—567-0004. *Prizzi's Honor.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Back to the Future.*

974. **WESTWOOD—PASCACK**—664-3200. *Mad Max Beyond Thunderdome.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81

BACK TO THE FUTURE—(1 hr. 54 min., '85) It's based on the kind of gimmick idea that would have caused Rod Serling to mash his vowels in ecstasy. But the gimmick has surprising power. Michael Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling who laughs at his own ineptitude; his mom, Leah Thompson, a frozen bourgeoise in 1985, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. The movie's conclusion is wonderfully satisfying. Written by the team of Bob Gale and Robert Zemeckis. Directed by Zemeckis. (July 15, 1985) PG. 25, 33, 62, 85, 89, 100, 109, 111, 114, 201, 203, 206, 211, 212, 213, 219, 302, 304, 305, 307, 310, 316, 318, 329, 406, 510, 516, 519, 527, 529, 536, 538, 544, 602, 608, 609, 611, 612, 615, 620, 622, 626, 632, 639, 643, 644, 700, 705, 710, 712, 713, 717, 723, 754, 762, 765, 800, 804, 805, 807, 819, 903, 906, 917, 918, 931, 933, 950, 952, 954, 961, 973

BEFORE STONEWALL: THE MAKING OF A GAY AND LESBIAN COMMUNITY—(1 hr. 27 min., '85) A documentary chronicling the history of gay people in America and the emergence of the gay pride movement following the rioting which broke out on June 27, 1969, when the police raided the Stonewall Inn, a Greenwich Village gay bar. Narrated by Rita Mae Brown. Dir. Greta Schiller and Robert Rosenberg. 5

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) A loud, obvious, but generally pleasant version of the story that has been made into a movie many times. Richard Pryor plays the mediocre fellow—an over-the-hill minor-league ballplayer—who is forced by the terms of an inheritance to squander $30 million in 30 days. But Brewster, a sweet guy, isn't really a good role for Pryor, who is funniest playing cowards and sneaks. He can't seem to find a comfortable speech rhythm for the part. The movie is best in the early, bedraggled baseball scenes, which will touch anyone with fantasies of the sport, and in Brewster's first exhilarations, when he offers to quadruple the salary of people met casually on the street. Lonette McKee, in the loyal-accountant (or Jean Arthur) role, is crisp and glamorous, but John Candy, as Brewster's large-souled buddy, a catcher, is given nothing to do. Trying to avoid the routine cynicism of saying that anyone can be had for a price, the screenwriters (Herschel Weingrod and Timothy Harris) go for "heart" instead, and the picture runs out of gas. Maybe you can't make a truly funny movie about wasting huge quantities of cash without getting good and nasty. Dir. Walter Hill. (June 10, 1985) PG. 32, 109, 326, 544, 606

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 13

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev's comedy, shot in Australia, about the confrontation between a zealous troubleshooter from Atlanta and an Australian holdout who bottles his own Coke. With Eric Roberts, Bill Kerr, and Greta Scacchi. Written by Frank Moorhouse, based on his books, *The Electrical Experience* and *The Americans, Baby.* 50

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertantly emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 66, 85, 103, 113, 114, 204, 208, 211, 217, 300, 302, 304, 307, 315, 405, 507, 510, 513, 521, 542, 543, 545, 600, 610, 611, 612, 613, 623, 626, 631, 707, 710, 712, 713, 720, 723, 755, 760, 801, 817, 818, 820, 906, 912, 923, 935, 939, 952, 953, 963, 968

★ **DANGEROUS MOVES**—(1 hr. 36 min., '84) In French, Eng. subtitles. A world-championship chess match in Geneva between two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Even if you don't understand chess, you can enjoy *Dangerous Moves* for its peacocklike displays of intellectual arrogance. The movie is about the two men's style and also the tricks and stratagems employed by each man's entourage—in particular, how the Soviet Union will do anything to guarantee the victory of its loyal son Liebskind and the defeat of the defector Fromm. Michel Piccoli, bearded, goes beyond his usual sinister courtliness; the performance has some of the sublimated grandeur we associate with the late Ralph Richardson. Arbatt, himself a Soviet defector, makes Fromm a very violent young man, and the performance comes off in a broader style than we are used to. Yet Arbatt, a prancing stallion, is marvelous to look at. The Frenchman Richard Dembo wrote and directed, and the picture won the Oscar for best foreign film of 1984. (May 27, 1985) 1

D.A.R.Y.L.—(1 hr. 40 min., '85) A couple adopts a young boy with extraordinary talents, only to have his real parents show up soon after to claim him. With Mary Beth Hurt, Michael McKean, Kathryn Walker, Colleen Camp, Josef Sommer, and Barret Oliver. Screenplay by David Ambrose, Allan Scott, and Jeffrey Ellis. Dir. Simon Wincer. PG. 40, 617

DAY OF THE DEAD—(1 hr. 42 min., '85) The zombies of *Night of the Living Dead* and *Dawn of the Dead* have virtually taken over, but a handful of living humans struggle to survive. With Lori Cardille, Joseph Pilato, Howard Sherman. Written and directed by George A. Romero. 3, 12, 39, 60, 65, 69, 88, 101, 102, 106, 114, 200, 202, 206, 215, 220, 221, 300, 304, 309, 400, 506, 515, 518, 521, 524,527, 530, 533, 544, 546, 602, 605, 609, 612, 613, 628, 633, 647, 702, 707, 710, 724, 750, 753, 813, 904, 914, 919, 959, 964

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4, 32, 41, 502, 514, 636

THE EMERALD FOREST—(1 hr. 55 min., '85) Reviewed in this issue. R. 21, 30, 55, 56, 87, 112, 203, 206, 218, 301, 314, 516, 644, 722, 764, 803, 807, 810, 905, 907, 931, 963, 970

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

EXPLORERS—(2 hr. 12 min., '85) The adventures in outer space of three children who take off in a spaceship they built themselves. With Ethan Hawke, River Phoenix, and Jason Presson. Screenplay by Eric Luke. Dir. Joe Dante. PG. 25, 31, 62, 85, 100, 103, 104, 108, 109, 114, 201, 203, 206, 212, 213, 305, 318, 330, 511, 517, 519, 525, 527, 535, 544, 602, 605, 609, 612, 619, 626, 634, 643, 644, 701, 705, 710, 714, 716, 717, 723, 751, 759, 762, 802, 803, 809, 815, 900, 903, 905, 911, 923, 938, 951, 952, 963, 968

A FLASH OF GREEN—(2 hr. 1 min., '84) In a coastal town in Florida in 1961, a reporter—a supporter of an ambitious government official's plan to develop a coastal bay—falls in love with a leader of the local citizens' effort to stop the development. With Ed Harris, Blair Brown, Richard Jordan, George Coe. Screenplay by Victor Nunez, based on a novel by John D. MacDonald. Dir. Nunez. 81

FLETCH—(1 hr. 38 min., '85) The new movie written by Andrew Bergman (from Gregory McDonald's novel) is clever but irritating, a piece of collegiate smart-ass work. Chevy Chase is Fletch, the Los Angeles investigative reporter who has gone underground and who gets information out of people by assuming some identity and putting them on. He gives himself the first name that comes into his head—Babar, Igor Stravinsky—and then has to make up a character that fits the name. These impromptu "explanations" are the best thing in the picture. *Fletch* could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase totally dominates—no one else is allowed to be funny or even intelligent. And it's one thing when Bergman has him putting on a police chief or corporation head, but when he's doing it to a pathetic junkie or an elderly couple, the joke turns sour. The plot is a movieish thing about a shadowy Mr. Big (Tim Matheson) who tries to hire Fletch to have Fletch kill him—so his family can collect the insurance money, he says. The premise was startling, maybe, in 1946. Michael Ritchie, once a promising satirist, directs uninventively—there is the inevitable car chase, the inevitable scene lifted from Hitchcock. (June 3, 1985) PG. 64, 80, 215, 216, 306, 322, 325, 331, 510, 516, 518, 519, 523, 606, 609, 625, 627, 629, 630, 719, 816, 918, 920, 930, 959, 962, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 304, 311, 506, 522, 536, 718, 761, 808, 918, 937, 963

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. R. 84, 709

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 53, 68, 88, 111, 114, 209, 214, 315, 320, 405, 511, 527, 529, 531, 541, 544, 604, 609, 612, 618, 633, 639, 722, 724, 725, 763, 813, 940, 964

HENRY IV—(1 hr. 35 min., '83) In Italian, Eng. subtitles. An adaptation of Luigi Pirandello's novel, the story of a wealthy man who has believed for twenty years—ever since he fell off a horse—that he is the German Emperor Henry IV. With Marcello Mastroianni and Claudia Cardinale. Screenplay by Marco Bellocchio and Tonino Guerra. Dir. Bellocchio. PG-13. 84

THE HOME AND THE WORLD—(2 hr. 10 min., '84) Reviewed in this issue. In Bengali, Eng. subtitles. 13, 81

THE LEGEND OF BILLIE JEAN—(1 hr. 36 min., '85) The story of an ordinary Texas girl who, through a twist of fate, becomes an outlaw and a national hero. With Helen Slater, Keith Gordon, Christian Slater, and Peter Coyote. Written by Mark Rosenthal and Lawrence Konner. Dir. Matthew Robbins.60, 67, 88, 200, 202, 206, 318, 513, 516, 521, 527, 600, 612, 616, 633 PG-13.

LETTERS FROM MARUSIA—(1 hr. 50 min., '76) In Spanish, Eng. subtitles. Chilean exile Miguel Littin's drama, shot in Mexico, about the tragic strike by workers at a saltpeter mine in northern Chile in 1907. With Gian Maria Volonte and Diana Bracho. Written and directed by Littin. 1

LIFEFORCE—(1 hr. 40 min., '85) Scientists exploring Halley's Comet in 1986 discover frozen creatures in a spacecraft and bring the aliens back to Earth—with terrifying consequences. With Steve Railsback, Peter Firth, Frank Finlay, and Mathilda May. Screenplay by Dan O'Bannon and Don Jakoby, based on the novel *The Space Vampires* by Colin Wilson. Dir. Tobe Hooper. R. 39, 44, 112, 908

THE LIFT—(1 hr. 30 min., '85) In Dutch, Eng. subtitles. In a big city office tower in Holland, an elevator that seems to operate with a mind of its own murders innocent passengers. With Hugh Stapel. Written and directed by Dick Maas. R. 5

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 23, 36, 61, 85, 89, 100, 106, 113, 114, 201, 204, 210, 211, 214, 217, 220, 300, 301, 307, 308, 309, 320, 324, 403, 405, 507, 527, 539, 541, 544, 546, 604, 609, 613, 619, 626, 628, 631, 635, 640, 705, 707, 708, 712, 714, 723, 756, 758, 802, 811, 817, 818, 901, 904, 906, 911, 923, 936, 956, 958, 964, 974

A MAN LIKE EVA—(1 hr. 32 min., '83) In German, Eng. subtitles. Female actress Eva Mattes, in the role of the late director Rainer Werner Fassbinder, heads a film production of *La Dame aux camélias* in a run-down villa. Written by Radu Gabrea and Laurens Straub. Dir. Gabrea. 13

THE MAN WITH ONE RED SHOE—(1 hr. 32 min., '85) A comedy about an innocent bystander who becomes involved in espionage, based on the 1973 French film, *The Tall Blond Man With One Black Shoe*. With Tom Hanks, Dabney Coleman, Lori Singer, Charles Durning, Carrie Fisher, Jim Belushi, and Edward Herrmann. Screenplay by Robert Klane. Dir. Stan Dragoti.34, 51, 207, 309, 313, 510, 516, 524, 527, 541, 612, 613, 628, 634, 721, 756, 801, 808, 921 PG.

PALE RIDER—(1 hr. 53 min., '85) Clint Eastwood stars as a mysterious stranger who arrives in an Old West gold-rush community tyrannized by powerful mining business interests. With Michael Moriarty, Carrie Snodgress, and Christopher Penn. Written by Michael Butler and Dennis Shryack. Dir. Eastwood. R. 7, 36, 53, 66, 85, 106, 111, 112, 114, 202, 206, 208, 209, 212, 217, 220, 302, 304, 308, 313, 316, 319, 324, 400, 509, 516, 517, 527, 535, 536, 544, 600, 609, 612, 613, 616, 622, 635, 637, 647, 702, 707, 710, 711, 713, 716, 720, 754, 805, 810, 815, 904, 905, 915, 919, 920, 933, 936, 940, 955, 963

PERFECT—(2 hr. 5 min., '85) A jumble of self-importance, guilt, and exploitation. Aaron Latham, contributing editor at *Rolling Stone,* concocted this vacuous account of the life and not very hard times of a certain Adam Lawrence (John Travolta), ace *Rolling Stone* reporter. Lawrence simultaneously pursues two stories—an interview with a De Lorean–type big shot and a soft (very soft) feature on California health clubs as the singles bars of the '80s. In fact, Latham did both of these stories in 1983. As if this weren't cozy and self-promoting enough, his editor is played by Jann S. Wenner, the actual editor and publisher of *Rolling Stone*. Wenner, 39, walks down the corridors of his magazine like a 60-year-old baseball manager in expensive clothes—gut first. Out in California, Latham/Lawrence impresses an aerobics instructor (Jamie Lee Curtis) by talking to her of Ralph Waldo Emerson. After she sleeps with him, she has to decide whether to give him an interview. She leaves, she comes back, she leaves again. . . . Marilu Henner and Laraine Newman are also on hand, playing dumbbell boy chasers; in a scene of unparalleled cruelty, Newman makes an unsuccessful pass at Travolta and settles instead for a gangbang. This movie, which has a guilty conscience about journalists exploiting defenseless people, winds up playing the same nasty tricks that it's putting down. Directed, without tension or common sense, by James Bridges. (June 17, 1985) R. 306, 629, 641

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. In their first big scene, Turner and Nicholson turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation, but also enjoy the rare spectacle of two people talking to each other at length on the screen. Many other scenes have a similar dizzying effect of mixed seriousness and play. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 25, 30, 45, 85, 207, 214, 304, 306, 309, 316, 330, 404, 510, 511, 516, 519, 524, 527, 539, 543, 601, 609, 613, 619, 626, 634, 714, 721, 722, 757, 801, 808, 819, 900, 906, 917, 921, 952, 963, 968, 972

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 82

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan*, the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 11, 35, 60, 68, 88, 102, 113, 114, 201, 204, 212, 214, 216, 220, 315, 320, 328, 403, 501, 513, 519, 521, 527, 541, 543, 600, 609, 611, 612, 613, 621, 630, 631, 641, 645, 703, 709, 715, 724, 725, 754, 800, 814, 901, 904, 906, 921, 922, 934, 939, 963

RED SONJA—(1 hr. 29 min., '85) Sword-and-sorcery adventure: A young farm girl with powers granted to her by spirits sets off to avenge the ruthless murder of her family by an evil queen. With Arnold Schwarzenegger, Brigitte Nielsen, and Sandahl Bergman. Written by Clive Exton and George MacDonald Fraser. Dir. Richard Fleischer. PG-13. 20, 34, 37, 67, 88, 102, 109, 114, 200, 211, 319, 326, 328, 903, 907, 908, 914, 963, 974

RETURN TO OZ—(1 hr. 50 min., '85) The further adventures of Dorothy in the land of Oz, the fantasy setting of L. Frank Baum's books and the 1939 M-G-M musical, *The Wizard of Oz.* With Fairuza Balk as Dorothy, and co-starring Nicol Williamson, Jean Marsh, Piper Laurie, and Matt Clark. *Screenplay by Walter* Murch and Gill Dennis, based on Baum's *The Land of Oz* and *Ozma of Oz.* Dir. Walter Murch. PG. 42, 916

ST. ELMO'S FIRE—(1 hr. 50 min., '85) It isn't even drama, it's gossip. Seven college graduates—close friends—hang out together the year after school in the Georgetown section of Washington. Not only do they have love affairs, they have quarrels, snits, *problems.* If it had jokes, this thing might be a stalking horse for a sitcom. But it doesn't have jokes, and it feels like something designed to be analyzed on the phone by twelve-year-olds. *St. Elmo's Fire* is so depressing a portent of Hollywood's teen sycophancy because it not only devotes itself to narcissistic kids, it accepts their view of the world without any real criticism. With the exception of Ally Sheedy, the allegedly "hot" young cast pretty much disgraces itself. Starring the inexcusably pompous Judd Nelson, husky-voiced Demi Moore, sheepish Andrew McCarthy, drably honest Mare Winningham, petty, slack Rob Lowe, and as a "romantic" who pursues a beautiful doctor, Emilio Estevez. It may be a mark of how badly the movie misses that this young man comes off as a close equivalent to John Hinckley.(July 15, 1985) R. 12, 24, 46, 54, 82, 104, 201, 206, 207, 217, 306, 309, 313, 316, 328, 402, 500, 507, 515, 521, 524, 527, 530, 534, 544, 603, 609, 611, 615, 616, 639, 643, 646, 700, 703, 710, 713, 722, 754, 756, 801, 808, 818, 819, 902, 905, 920, 922, 932, 939, 954, 956, 960, 970, 971

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 13, 56

SILVERADO—(2 hr. 13 min., '85) Four heroes fight corruption in Silverado, a town in the American West of the late 1800s. With Kevin Kline, Scott Glenn, Rosanna Arquette, John Cleese, Kevin Costner, Brian Dennehy, Danny Glover, Jeff Goldblum, and Linda Hunt. Screenplay by Lawrence Kasdan and Mark Kasdan. Dir. Lawrence Kasdan. PG-13. 20, 43, 54, 106, 111, 112, 114, 204, 208, 217, 219, 220, 300, 302, 308, 310, 315, 316, 318, 329, 401, 500, 507, 512, 516, 517, 526, 533, 540, 544, 546, 601, 610, 612, 619, 622, 632, 635, 642, 646, 702, 705, 706, 708, 710, 714, 754, 755, 803, 806, 815, 821, 900, 904, 906, 910, 916, 921, 938, 957, 958, 963, 968

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one involved with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 33, 105, 107, 216, 303, 311, 322, 325, 325, 404, 518, 523, 532, 540, 544, 645, 719, 816, 914, 971

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, *who are harsh, narrow, and exhaustingly* virtuous, but also amused at himself for liking them so much. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 20, 37, 52, 216, 303, 331, 502, 514, 518, 523, 531, 618, 636

Revivals

ANASTASIA—(1 hr. 45 min., '56) A fascinating mystery-melodrama of royal identity. A woman saved from drowning in Paris in 1928 is said to be the long-thought-dead youngest daughter of Czar Nicholas II. Elaborately produced and superbly played. With Ingrid Bergman, Yul Brynner, and Helen Hayes. Dir. Anatole Litvak. 83

BREAKER MORANT—(1 hr. 42 min., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners, and the British put them on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. 86

DIARY OF A COUNTRY PRIEST—(2 hr., '50) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. 86

LA DOLCE VITA—(2 hr. 55 min., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. 11

A DOUBLE LIFE—(1 hr. 42 min., '48) A stirring drama, written by Ruth Gordon and Garson Kanin, about a famous Broadway actor (Ronald Colman) whose stage roles, especially Othello, affect his off-stage life. This was the film for which Colman finally, belatedly won an Oscar. With Signe Hasso, Edmond O'Brien, Shelley Winters, and Ray Collins. Dir. George Cukor. 38

E.T. THE EXTRA-TERRESTRIAL—(1 hr. 54 min., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind on Earth, a smallish, green-brown extraterrestrial (E.T., for short) takes refuge in the bedroom of a ten-year-old boy in the California suburbs. In the last three-quarters of an hour Spielberg holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. With Henry Thomas as the boy, and Drew Barrymore as his gravely beautiful little sister.3, 6, 52, 88, 105, 107, 200, 206, 220, 221, 320, 328, 510, 516, 540, 615, 641, 645, 716, 800, 805, 807, 810, 900, 914, 918, 920,

GASLIGHT (1944)—(1 hr. 54 min.) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. 8

INVASION OF THE BODY SNATCHERS (1956)—(1 hr. 20 min.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter, and Larry Gates. Dir. Don Siegel. 86

KIND HEARTS AND CORONETS—(1 hr. 46 min., '49) An astringently witty British black comedy directed with style by Robert Hamer, with a superlative cast led by Alec Guinness as each of the eight D'Ascoynes whom Dennis Price—ninth in line—must murder to inherit a dukedom and its fortune. With Valerie Hobson and Joan Greenwood. 48

NEXT STOP, GREENWICH VILLAGE—(1 hr. 52 min., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by village characters and a fierce mother who descends on him with food and lamentations. He's got girlfriend problems and heavy career ambitions, too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. 86

THE PRODUCERS—(1 hr. 28 min., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of uproariously funny moments, especially the scenes of the notorious musical *Springtime for Hitler.* Dir. Mel Brooks. 38

REAR WINDOW—(1 hr. 52 min., '54) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his fiancée, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed and commented on by the events across the courtyard. 11

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. 8

VERTIGO—(2 hr., '58) An elaborate and lugubrious Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays the coarse-talking shopgirl the hero tries to re-fashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. 11, 969

THE VIRGIN SPRING—(1 hr. 28 min., '59) In Swedish, Eng. subtitles. Not one of Bergman's best (the script is not by him), but as loving and compelling a re-creation of life and death in the Middle Ages as you are likely to get this side of *The Seventh Seal.* The film contains a harrowing rape scene, and both censored and uncensored versions are in distribution. With Max von Sydow, Brigitta Valberg, and Gunnel Lindblom. 48

WILD STRAWBERRIES—(1 hr. 30 min., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. 48

THE YEAR OF LIVING DANGEROUSLY—(1 hr. 55 min., '83) Mel Gibson sets his virile jaw and then smiles engagingly as a young, untested Australian journalist assigned to Sukarno's Indonesia in 1965—the year of a failed Communist coup. He befriends a Chinese-Australian dwarf (Linda Hunt, in an Oscar-winning performance) and falls in love with a British Embassy official (Sigourney Weaver). Meanwhile, in the shadowy background, left and right slug it out for power. The movie is promising but unfocused, and the filmmakers never succeed in pulling together the politics and the romance. Dir. Peter Weir. 86

YOL—(1 hr. 51 min., '82) In Turkish, Eng. subtitles. Though it's stiff and distant, and at times the staging and acting are rudimentary, this is a great movie nonetheless, with passages of overwhelming power. Five prisoners in a low-security prison are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is itself a prison, a morass of paranoia and fear. Yilmaz Güney supervised the making of the film while in prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself. 48

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a revival of Frederick Lonsdale's comedy; directed by Clifford Williams. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely. Tues. thru Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2, $27.50–$37.50; thru 7/21. **Brooks Atkinson,** 256 W.47 (719-4099). 2 hr. **IRLS**

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a revival of George Bernard Shaw's 1894 comedy; directed by John Malkovich. With Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, Caitlin Clarke. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. All prices $30 exc. Sat. at 8 which are $33. **Circle in the Square,** Broadway at 51st Street (239-6200). 2 hr., 40 min. **IRLS**

AS IS—William M. Hoffman's excellent and touching play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. With Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore. The acting is remarkable, as are the decor, lighting, & costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30. **Lyceum,** 149 W. 45th St. (239-6200). 90 min. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* the Tony Awards-winning musical play based on Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. With René Auberjonois, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $32–$40; Fri. & Sat. at 8, $36–$45; Wed. at 2, $27–$35. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr., 35 min.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. With Randall Edwards, Matt Mulhern, Barry Miller, Penelope Ann Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon.–Sat. at 8, Sat. at 2, $20–$37.50; Wed. at 2, $20–$35. **Neil Simon,** 250 W. 52 (757-8646). 2 hr., 40 min. **IRLS**

BRIGHTON BEACH MEMOIRS—Jonathan Silverman stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Verna Bloom, Dick Latessa, Dorothy Holland, Olivia Laurel Mates, Wendy Gazelle, Mark Nelson. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th Street Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace,** Bdway & 47th (757-2626). 2 hr., 40 min. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Broadway and 50th Street (239-6200). 2 hr., 45 min. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood & Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's thin score. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30–$45. **Shubert,** 225 W. 44th (239-6200). 2 hr., 10 min. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz,** 225 W. 48th (582-4022). 2 hr., 10 min.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 hugely successful film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book by Michael Stewart & Mark Bramble; music by Harry Warren; lyrics by Al Dubin. Mon.–Sat. at 8, Sat. at 2, $27.50–$45; Wed. at 2, $20–$35. **Majestic,** 247 W. 44th St. (239-6200). 2 hr., 15 min. ● ● **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the '60s together with new material; directed & choreographed by Michael Peters. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 West 49th Street (239-6200). 1 hr., 45 min.

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, and Jenny O'Hara. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margaret Sappington. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; Wed. at 2; $30–$45. **Edison Theater,** 240 W. 47th St. (302-2302). 2 hr., 10 min. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music & lyrics by Nacio Herb Brown & Arthur Freed; directed & choreographed by Twyla Tharp. Mon.–Sat. at 8, $37.50–$45; Wed. & Sat. at 2, $27.50–$35. **Gershwin Theatre,** 51st West of Broadway (586-6510). 2 hr., 20 min. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Mon.–Sat. at 8, Wed. and Sat. at 2; $35–$45. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr., 30 min. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Eugene Flemming, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old; there are winning performances from all. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff,** 200 W. 45th St. (869-0550). 2 hr., 40 min. ● **IRLS**

Off Broadway

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Bill Pullman, and Karen Tull in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Wed. thru Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $22–$24; re-opens 7/30. **Promenade Theatre,** 76th Street and Broadway (580-1313).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $27.50–$30. **Lamb's,** 130 W. 44th St. (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St.,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Katherine Cortez and David Andrews in Sam Shepard's play about a man and a woman battling for power in a motel. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks,** 432 W. 42 (239-4321). ● ●

THE FOREIGNER—Anthony Heald stars in Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3, Sat. at 8; $26.50–$28.50. **American Place,** 111 W. 46th St. (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their careers; directed by Gerald Gutierrez. Tues.–Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● **IRLS**

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $27.50–$35. **Orpheum Theatre,** 126 2nd Ave. (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5; $15–$20. **Heckscher Theater,** 1230 Fifth Avenue at 104th Street (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. With Ron Woods, Courtney Sherman, Bruce Roberts King, Richard Karn, Alissa Alban, David Howard, Marilyn Chris. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $15–$12. **Apple Corps Theater,** 336 West 20th Street (929-2955).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's play about a twenty-year marriage that didn't work out (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with the author Christopher Durang Durang as narrator; directed by Jerry Zaks. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $18–$20. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

MAX'S MILLIONS—A sports superstar encounters a seedy theatrical agent in this farce by Jerry Douglas and Raymond Wood. Featured in the cast are Matthew Kwiat, Laurence Schwartz, Paul Malec, Michael Quevli, Adrien Peyroux, and Gerry McCarthy. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 7; $18. **No Smoking Playhouse,** 354 W. 45th St. (279-4200).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$27.50. **Top of the Gate Theatre,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. With D. W. Moffett, David Allen Brooks, Brad Davis, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8, Sat. and Sun. at 3; $18 and $20; thru 9/1. **Public/Anspacher Theatre,** 425 Lafayette Street (598-7150).

OPTIONS—Musical revue, book and lyrics by Walter Willison, music by Jefrey Silverman, with Willison, Silverman, and Jo Anna Rush. It deals with the joys and sorrows of a songwriting team while mounting a show; directed by Walter Willison. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$24.50. **Circle Repertory,** 99 Seventh Ave. (924-7100).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Upstairs,** 407 W. 43rd (541-8394).

PENN AND TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues.–Fri. at 8, Sat. at 7 & 10; matinees Thurs. at 1, Sun. at 3. $17.50–$22.50. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, and set in ancient Israel, presents an interesting version of the life of Yeshua (a.k.a. Jesus). Wed. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $19.50. **Perry Street,** 31 Perry St. (279-4200).

RAW YOUTH—Neal Bell's play is set in a Coney Island motel, and revolves about a father and son who are attempting to entrap a congressman; directed by Amy Saltz. With Ben Siegler, John Setz, and James Ray. Tues. thru Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; thru 7/20. **Playwrights Horizon Theater,** 416 West 42nd Street (279-4200).

SISTER AND MISS LEXIE—A play based on the works of Eudora Welty, adapted by David Kaplan and Brenda Currin, directed by David Kaplan and featuring Brenda Currin plus classical pianists Karen Weingort and Kathy Zhukov. Tues. thru Fri. and Sun. at 8 p.m., Sat. at 6 and 9 p.m.; $12; thru 7/28. **The Second Stage Theater,** Broadway at 76th Street (944-9300).

SPRINGTIME FOR HENRY—Peter Evans, Tovah Feldshuh, Peter Evans, Jodi Thelen, and George N. Martin in a revival of Benn W. Levy's comedy about a young ne'er-do-well who is infatuated with his puritanical secretary; directed by Tony Tanner. Tues. thru Sat. at 8 p.m., matinees Wed., Sat., and Sun. at 2 p.m. $18–$24; from 7/17. **Roundabout Theatre,** 100 East 17th Street (420-1883).

VAMPIRE LESBIANS OF SODOM—Charles Busch's comic horror play, with his *Sleeping Beauty or Coma* as curtain raiser, and the author as star; directed by Kenneth Elliott; with Andy Halliday, Arnie Kolodner, Meghan Robinson, Robert Carey, Kenneth Elliott, Theresa Marlowe. Tues.–Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 7; $17.50–$20. **Provincetown Theater,** 133 Macdougal St. (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman. Featured in the cast are Missy Baldino, Jane Brucker, Steve Mulch, Hugh Panaro, and Robert Resnick. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 4 and 8 p.m.; thru 7/15, $10; from 7/16, $12.50 and $15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

Theater Companies

AMERICAN THEATER EXCHANGE—The Alley Theatre's production of British playwright's Alan Ayckbourn's *Season's Greetings,* a dark comedy about a family reunion at Christmas; directed by Pat Brown. With Robert Cornthwaite, Dale Helward, Fredi Olster, Cynthia Lammel, Richard Poe, Rich Hamilton Lawr Means, Lillian Evans, Michael Alan Gregory. Mon.–Fri. at 8, Sat. at 5 & 9, Wed. at 2; $20; thru 7/27. **Joyce,** 175 Eighth Ave. (242-0800).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics by this improvisational company. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 East 74th Street (772-8707).

DIRECTORS COMPANY—Shakespeare's *A Midsummer Night's Dream,* set in a 1963 high school, directed by Stephen Zuckerman. Mon. thru Fri. at 8 p.m., $8; 7/15 thru 8/2. **Musical Theatre Works,** 133 Second Avenue (246-5877).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond Street (473-1472).

JEWISH REPERTORY THEATRE—*Pearls,* a musical with book, music, and lyrics by Nathan Gross, starring Metropolitan Opera mezzo-soprano Rosalind Elias, directed by Ran Avni, tells of a remarkable woman, her son, and his future bride; featuring Stan Rubin, Richard Frisch, Grace Roberts, Gloria Hodes, Daniel Neiden, and Judy Kuhn. Tues.–Thurs. at 8, Sat. at 8:30, Sun. at 2 & 7; $14–$17. **Jewish Repertory Theatre,** 344 East 14th Street (279-4200).

MANHATTAN PUNCH LINE—Richard Dresser's *The Hit Parade,* directed by Don Scardino, with original music by Jim Wann; with George Gerdes, Pamela Blair, Keith Reddin, and Larry Block. Wed.–Sat. at 8, Sun. at 3; $8; thru 8/11. **Tomi Theatre,** 23 West 73rd Street (279-4200).

MEAT AND POTATOES CO.—Euripides' *The Bacchae* tells of Pentheus, the puritanical king of Thebes who finds his land invaded by a religious cult seeking to convert all Greece to the worship of Dionysus; directed by Neal Weaver. With Rick Giolito, Tim Hart, Dorothy Stinnette, and Joel Parsons (plus a chorus of bacchantes). Thurs.thru Sat. at 8 p.m., and Sun. at 3 p.m.; $8; thru 7/28. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Mitch Starr are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche. Puerto Rico: Encanto y Cancion,* music by composers of past and present times. Jose Ignacio Cabrujas's *Acto Cultural or the Hallucinated Genovese. Luisa Fernanda,* a 20th-century Spanish zarzuela; thru July; $15–$20. Spanish language programs throughout. Phone theatre for dates. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—An erotic tragedy, *Salammbo,* freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. and Wed. at 8, $15. **Ridiculous Theatrical Company,** One Sheridan Sq. (691-2271).

13TH STREET THEATER—Israel Horovitz's *Line,* in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* $6. Call theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

SHAKESPEARE FESTIVAL IN THE PARK—The Bard's dark comedy, *Measure for Measure,* directed by Joseph Papp, starring Mary Elizabeth Mastrantonio, John Getz, and Richard Jordan. Tues. thru Sun. at 8; thru 7/21. **Delacorte Theater,** enter at 81st Street and Central Park West or Fifth Avenue & 79th Street (598-7150). Free tickets distributed, one per person, *from* 6:15 *on day of performance.*

WATERY STAR THEATRE—Shakespeare's *Hamlet,* directed by Phil Bratnober, and set in Denmark in 1911.7/16 thru 21, 25, and 27, at 7:30 p.m. FREE. **Rotunda Theatre,** West 79th Street Marina, Riverside Park (279-4200).

WEST SIDE REPERTORY—Revival of George Bernard Shaw's *Candida,* a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 9/1. **West Side Repertory Theatre,** 252 West 81st Street (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BOOGIE ROOM—Comedy/drama, by Jack Johnson, set in a western honky-tonk hotel, featuring Ron Holgate. Sun. thru Wed. at 7:30 p.m.; $6; thru 7/24. **18th Street Playhouse,** 145 West 18th Street (304-2992).

THE CAT AND THE CANARY-John Willard's classic 1921 murder mystery, directed by Margo Abbott. Wed. thru Sat. at 8 p.m.; 7/17 thru 8/10; $6. **Village Performers Theatre,** 98A Third Avenue (496-2533).

HOME ON THE RANGE—Against the background of the Vietnam War, and based on interviews with wives, girlfriends, and mothers of veterans, play, by Karen Golden and Chel Chenier, is directed by Fred Gorman. Thurs.–Sun. at 8; $6; thru 8/4. **Courtyard Playhouse,** 39 Grove St. (279-4200).

THE HUDSON LOCAL—Erik Ehn's play about the end of a small-town love affair between a youth and an older woman. With Meredith Snyder, Bronwen Boyal, Tommy McGloin, and Candace Donnelly. Thurs.–Sat. at 8, Sun. at 2; $5; 7/25–8/4. **Theatre 22,** 54 W. 22nd St. (947-0463).

JACK!—Musical fantasy about a magical journey, by Chris Mellie & Jill Wess; directed by William Ebron. Thurs.–Sun. at 7:30, Sat. & Sun. at 3; $12. **Henry St. Settlement,** 466 Grand Street (598-0400).

LOVERS—A double bill dealing with gay and lesbian relationships, directed by David McGrath: *The Strategy of Clothes* and *The City That Care Forgot,* both written by Robert Perring. Thurs.–Sat. at 7:30, Sun. at 4; $8; thru 8/4. **18th Street Playhouse,** 145 West 18th Street (695-2484).

LOVERS AND OTHER STRANGERS—Five comedies by Joseph Bologna and Renee Taylor, dealing with the mating habits of Americans, ranging from dating to divorce. 7/25-27, 8/2, 3, at 8; 8/4 at 2; $4. **Collins Auditorium,** Fordham University's Rose Hill Campus, Bronx (367-1789).

THE MANDRAGOLA—Machiavelli's sixteenth-century comedy, directed by Sidney Armus. Thurs. thru Sun. at 8 p.m., Sun. at 2 p.m.: $6; thru 7/21. **Theatre 22,** 54 West 22nd Street (243-2805).

MIDSUMMER NIGHT'S DREAM—A reinterpretation of Shakespeare's fantasy, directed by Stephen Zuckerman. 7/15–19, 22–26, 29–31, 8/1–3; $6. **Musical Theatre,** 133 2nd Ave. (246-5877).

ONE-MAN BAND—Musical by James Lescesne, Marc Elliot & Larry Hockman; directed by Jack Hofsiss. With Kay Cole, Judy Gibson, Vanessa Williams. The hero (Lescesne) plays a truck driver looking for his run-away wife. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22; thru 7/28. **South St.Theatre,** 424 West 42nd Street (279-4200).

PURLIE—A musical based on *Purlie Victorious,* with lyrics by Peter Udell, music by Gary Geld; directed by Craig Nelson. *It's about a self-taught black* preacher who returns to a scene of Southern serfdom. 7/17, 18, 19 at 8, 7/21 at 4; $10. **Cami Hall,** 165 West 57th Street (371-6000, ext. 825).

SUBWAY TO THE MOON—Jerry Koegel's drama about a playwright's confusion between fantasy and reality when nineteen people find themselves on an impossible journey. Thurs.–Sat. at 8, Sun. at 2:30; $6; 7/18–8/4. **West End,** 302 W. 91st St. (724-2070).

TINSELTOWN TATTLETALE—Musical about a Hollywood tattler, by Michael Colby and Paul Katz. Mon.–Fri; $6; 8/8–31. Call theatre for details. **Musical Theatre Works,** 133 Second Ave. (246-5877).

TRIPLE BILL—Kris Slava's *Shopping Spree,* about personal commitment. Jeffrey Hatcher's *Fifteen-Minute Intermission,* about an actor whose career has eluded him. Gina Freschet's *Strange Invention,* about people trying to invent something in order to get rich quick. Wed.–Sat. at 8. FREE, thru 7/27. **St. Clement's Church,** 423 W. 46th St. (473-7537).

WALKING THROUGH—Bernett Belgraier's play about two nurses, one of whom arrives in an army hospital after being wounded in Vietnam; directed by Melody Brooks; with Connie Shulman, Maud Winchester, Kim Yancey. Tues.–Sat. at 7:30; $8–$10; thru 7/20. **Interart,** 549 W. 52nd St. (246-1050).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Please phone galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

MARC CHAGALL—Drawings and graphics from 1922–1984, thru 8/30. Sindin, 1035 Madison (288-7902).

LESTER GABA—Still-life paintings, thru 7/19. Marymount Manhattan, 221 E. 71st (517-0634).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

ALBERT STRAUSMAN—Wood-and-metal sculptures that resemble clocks, thru 9/7. Marymount Manhattan College, 221 E. 71st (472-3800).

57th Street Area

PETER BRIGGS/PASCAL KERN/JEAN-LUC POIVRET—Iron, copper and ceramic sculptures/ Photographs of installations of abandoned industrial objects/Paintings of airplanes. Thru 7/26. Zabriskie, 724 Fifth (307-7430).

BRUNO CECCOBELLI/JEFF GOMPERTZ/JOSE MARIA SICILIA—Paintings by all three. Thru 7/31. BlumHelman, 20 W. 57th (245-2888).

ALICE FORMAN—Still-life paintings, thru 7/18. Kornblee, 20 W. 57th (586-1178).

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

GARY KAHN/CATHERINE KOENIG—Painted wood sculptures/Still-life paintings in tempera. Thru 7/19. Heidenberg, 50 W. 57th (586-3808).

JANET STAYTON—Monotypes of flowers, thru 7/20. Heesy, 50 W. 57th (245-1420).

East Village

MICHAEL ABRAMS—An installation entitled, "Mythologies," thru 7/21. Wolff, 513 E. 6th (460-5844).

SoHo and TriBeCa

GAIL BRUCE—Portraits and landscape paintings, thru 7/31. Ettinger, 155 Ave. of the Americas (807-7607).

THOMAS DOWNING—Paintings from 1963-1972, by a Washington Color School painter, thru 7/20. Boukaert, 100 Hudson (925-6239).

SANDY GELLIS—"Studies for Dump Sites"—models that are proposals for large-scale interior and outdoor works using iron and glass, thru 7/20. Glass Workshop, 142 Mulberry (966-1808).

JASPER JOHNS—"The Screenprints"—an exhibition of all of his work in the silkscreen medium, thru 8/24. Lorence-Monk, 568 Broadway (431-3555).

KRISTIN JONES/ANDREW GINZEL—An installation of layers of weather superimposed in a seemingly limitless depth, to be viewed from outside the gallery. Thru 7/31. Art Galaxy, 262 Mott (966-0426).

URSULE MOLINARO—Paintings of animals and flowers on wood and glass, thru 7/20. Herlin, 68 Thompson (431-8732).

ROBERT NEFFSON—Recent still-life paintings, thru 7/27. Henoch, 80 Wooster (966-0303).

GEORGE PETTY—Drawings of the "Petty Girl," from 1927–1973, thru 7/26. Feldman, 31 Mercer (226-3232).

STUART SHERMAN—Sculptures and performance sets, thru 8/9. Carpenter + Hochman, 420 W. Broadway (219-0110).

Other

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

GUY GLADWELL—Figurative and still-life oil paintings, thru 7/31. Lafayette, 430 Lafayette (420-8880).

BONG-RIM HAN/DONG-HUN CHUNG—Ceramic sculpture by both, thru 7/20. Greenwich House Pottery, 16 Jones (242-4106).

RAFAEL COLON MORALES—Paintings that reflect this artist's Caribbean heritage, thru 9/3. Otto Rene Castillo Center, 7 E. 20th (505-0170).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

DAN RICE—Paintings of urban landscapes as visionary scenes of apocalypse, thru 8/8. BACA Downtown, 111 Willoughby, Brooklyn (718-598-2222).

STOW WEGENROTH—Rare prints and drybrush drawings from the 30s' thru the 70s', of New York City and the New England caostline, thru 8/11. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

A.C.A.—21 E. 67th (628-2440). Works by American artists, including Benton, Burchfield, Hassam, O'Keefe;, thru 8/3.

ARADER—23 E. 74th (628-3668). Drawings, watercolors and prints by artists who traveled through the American West in the 1830's, including Bodmer, Catlin, Miller; thru 8/31.

CASTELLI UPTOWN—4 E. 77th (288-3202). Paintings, drawings, sculptures, prints and photographs by Ahearn, Carey, Clough, DeWoody, Hitch, Hall, Mock, others; thru 7/26.

CECIL—16 E. 72nd (517-3605). Paintings and sculpture by gallery artists, including Augenblick, Cairns, Seaver, Wiley, others; thru 7/31.

CHILDS—956 Madison (772-6606). Watercolors and other works on paper celebrating the summer, by Lewis, Luce, Meissner, Simon, Woodbury; thru 9/7.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

GALDY—19 E. 71st (517-8576). Roman old master drawings, by Romano, del Vaga, Zuccaro, others; thru 7/30.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

GRAHAM MODERN—1014 Madison (535-5767). Paintings and sculpture by gallery artists; thru 8/23.

GROLIER CLUB—47 E. 60th (838-6690). Selections from The Rutgers Archives for Printmaking Studios; thru 7/31.

HAMILTON—19 E. 71st (744-8976). Paintings by Goldberg, Lorentzen, Thiebaud, Wizon; thru 7/26.

HEDGEPETH—519 Madison (223-0077). Drawings, paintings and photographs about nature, by Hannappel, Kelton, Richard, Stanton, Williamson; thru 7/30.

HERSTAND—24 W. 57th (664-1379). Paintings and sculpture by Fonseca, Miro, Noguchi, Schumacher, Tapies, Vedova; thru 8/10.

HOFFELD—1020 Madison (734-5505). 20th-century American and European works, by Baselitz, Huszar, Newman, Wilson, Winters, others; thru 8/2.

KOUROS—831 Madison (879-5454). Summer group show, with works by Barrett, Gleizes, Kandinsky, Lindner, Picasso, Rivers, Stamos, others; thru 7/26.

KREN—22 E. 65th (861-9933). A major print survey tracing Tachism in European prints, with works by Baumeister, Fontana, Giacometti, Roth, Woersel, others; thru 7/27.

MC COY—19 E. 71st (570-2131). Works on paper by Hurson, Muller, Turner; thru 7/31.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th-and early 20th-centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

RONIN—605 Madison (688-0188). Woodblock prints by Kawasi Hasui; works by Kuniyoshi; thru 7/31.

SACHS—980 Madison (734-7795). Prints and works on paper by gallery artists and others; thru 8/16.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, Smith, others; thru 8/30.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). "Notions of Contemporary Surrealism," with works by Berg, Ghiz, Gilmour, Laemmle, Mentor, Sisto, Wood; thru 7/31.

WENDER—3 E. 80th (734-3460). Modern and contemporary Chinese paintings; thru 9/2.

YORK—21 E. 65th (772-9155). 19th- and 20th-century American paintings depicting summer, by Burchfeld, Durrie, O'Keefe, Stella, Weber, others; thru 7/31.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Classic prints by Beal, Clarke, Cornell, Diebenkorn, Grooms, Jacquette, others; thru 8/23.

APPLIED ARTS—24 W. 57th (765-3560). Works by Fischer, Graham, Kushner, Smyth, Zakanitch; thru 7/31.

DE NAGY—41 W. 57th (421-3780). Paintings by gallery artists; thru 7/29.

DEL RE—41 E. 57th (688-1843). Tables, lamps, chairs and objects by Diego and Alberto Giacometti; thru 7/26.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists; thru 8/31.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by French turn-of-the-century artists, including Helleu, Legrand, Riviere; thru 7/31.

FRUMKIN—50 W. 57th (757-6655). Works based on an outline, a cutout and/or a silhouette, by Arneson, Azaceta, Brown, Colescott, others; thru 8/15.

GRAND CENTRAL—24 W. 57th (867-3344). Realist paintings, drawings and prints by finalists in the *American Artist* National Art Competition; thru 7/31.

GRUENEBAUM—38 E. 57th (687-5760). Works by gallery artists, including Brooks, Cavallon, Hare, Hartigan, de Kooning, others; thru 7/31.

HEESY—50 W. 57th (245-1420). Works by gallery artists, including Brown, Cohen, Heizer, Mazur, Stayton, others; 7/23-8/30.

KENNEDY—40 W. 57th (541-9600). "The Legacy of Napoleon"—etchings, lithographs and engravings from that period, thru 8/30.

MC KEE—41 E. 57th (688-5951). Paintings, drawings and sculpture by gallery artists; thru 8/2.

MILLER—724 Fifth (246-1625). Works on paper by Amenoff, Bachardy, Chase, Held, Kent, Kline, Morley, Neel, Zakanitch; plus "found" paintings from the collections of various artists; thru 7/31.

OSCARSSON HOOD—41 W. 57th (750-8640). "Review/Preview '84–'85" with works by Chaissac, Couch, DuBasky, Lobdell, others; thru 7/31.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ambasz, Bofill, Ferri, Graves, Hejduk, Krier, Mack, Rudolph, Vinciarelli; thru 8/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 7/30.

SHIPPEE—41 E. 57th (319-2044). Works on paper by Blair, Corrigan, Grajales, Kellner, Kleiman, Kresge, Paul, Rodriguez, Seelbach; thru 7/31.

TATISTCHEFF—50 W. 57th (664-0907). Figure paintings by Clutz, Cook, Freeman, Geiger, Harris, Perry; thru 8/15.

WUNDERLICH—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

ZARRE—41 E. 57th (752-0498). Abstract sculpture and paintings by Boyd, Code, Kheel, Remington, Stamos, others; thru 7/20.

East Village

A & P—215 E. 4th (254-7060). Photography, painting and sculpture by Castrucci, McGlynn, Sipser, Sokov, Ulrich, others; thru 8/4.

AREA X—200 E. 10th (477-1177). Paintings by Huddleston, O'Neal, Philp, Wolfe, Wulff; thru 8/2.

DAVID—436 E. 9th (533-2050). Works by dealers and critics; thru 7/28.

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). "Visions"—works by Augeri, Byron, Cutrone, Gifford, Prol, others; thru 8/4.

KATZ—8 Ave. A (475-5831). Works by Ben-Aretz, Carey, Dillon, Freeman, Jaffee, others; thru 7/28.

M-13—440 E. 9th (505-9016). "Liberty of Expression"—works by Berry, Grass, Freeman, Keever, Ojeda, others; thru 7/21.

NATURE MORTE—204 E. 10th (420-9544). Works by Albert, Bender, Larmon, Levine, Milani, Otterson, others; thru 7/31.

NOW—430 E. 9th (674-3211). "Micro Wave"—works by Anthony, Buggiani, Keever, Sharp, Wall, others; thru 9/1.

POSTMASTERS—66 Ave. A (477-5630). Works by gallery artists, including Banovich, Buchmuller, Etkin,Robbiani, others; thru 7/28.

P.P.O.W.—216 E. 10th (477-4084). Paintings and drawings by children under age 17, who have grown up on the Lower East Side; thru 7/28.

SALVADOR—216 E. 10th (228-3165). Works in concrete by Bleier, Bundarin, Cooper, MacLeod, Olgins, Travanti; thru 7/28.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Clough, Santlofer, Solomon, Zucker, others; thru 8/31.

ART PALACE—611 Broadway (473-3178). Works by gallery artists, including Aitchison, McLean, Smith, Winters, others; thru 7/27.

BAUM—109 Hudson (219-9854). "Independent Visions"—works by Lower, Mindich, Schwartz, Siboney, Smith, Vasquez; thru 8/31.

BOND—30 Bond (477-4912). "Stigmata"—works by Apfelschnit, Burden, Keever, Miliw, Scanga, Wool, others; thru 8/10.

BROMM—90 W. Broadway (732-6196). Works that explore urban areas, by Castoro, Kostabi, Prol, Scarpulla, Wodiczko, others; thru 8/2.

BROWN—100 Greene (219-1060). Drawings by sculptors, including Aycock, Highstein, Scanga, Stackhouse, others; thru 7/22.

CONDESO/LAWLER—76 Greene (219-1283). Invitational show, with works by Berthot, Dunn, Fishman, Longo, Marden, Reed, Scully, others; thru 7/27.

CUTLER—164 Mercer (219-1577). New works by six painters, thru 8/9.

ENO—164 Mercer (226-5342). Works by artists who were students at Rutgers University; thru 7/18.

ESMAN—121 Spring (219-3044). Paintings and sculpture by gallery artists; thru 7/31.

55 MERCER—(226-8513). Sculpture Invitational, with works by Brockley, Childress, Currie, Goldner, Gunther, Higgins, Red Spot, Titzer; thru 8/3.

49TH PARALLEL—420 W. Broadway (925-8349). Works by Billy, Dorion, Grossman, Mackenzie; thru 7/27.

FRANKLIN FURNACE—112 Franklin (925-4671). Third annual "Recent Acquisitions" show of over 200 national and international artists' books, periodicals, catalogues/"Soundworks"—audio environmental installations by Florian, Green, Rowden; thru 7/27.

GERMANS VAN EYCK—420 W. Broadway (219-0717). An overview of current trends in European art, with works by Alberola, Blais, Schindler, Tannert, others; thru 7/31.

GLADSTONE—152 Wooster (505-8690). Works about social issues in America, by Coe, Fischl, Golub, Holzer, Rollins, K.O.S., Woodrow; thru 7/26.

HAND IN HAND—568 Broadway (219-1844). Books by artists; thru 7/21.

HIRONDELLE—476 Broome (925-1538). Works by Derrickson, MacLean, Schafer; thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Arneson, Bower, Deem, Ferrer, Grooms, Morley, others; thru 8/2.

JACK—138 Prince (966-4235). Paintings, sculpture, works on paper by Coignard, Fortune, Lage, McCormick, Pleet, Villa, others; thru 8/31.

JAY—13 Jay (925-9424). "The Animal Within"—works by Bonk, Brown, Chia, Cucci, DuBasky, Hansell, Juarez, others; thru 8/31 (gallery closed 8/6–19).

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings and drawings by Fels, Kane, Ponemone, Morales; thru 7/28.

MANHATTAN—81 Greene (219-2007). Works by Botts, Flechemuller, Gompertz, Oppenheim; thru 7/31.

MUNROE—415 W. Broadway (226-0040). Works by gallery artists; thru 7/31.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

ROSENBERG—115 Wooster (431-4838). Abstract oil paintings by Besemer, Heeks, Maffei, Seidl; thru 7/30.

SANDER—51 Greene (219-2200). Works by Cohen, Kohlhofer, Lambertin, Runge, others; thru 7/26.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

SEMAPHORE—462 W. Broadway (228-7990). Summer show of gallery artists, including Berkenblit, Bidlo, Cockrill/Judge Hughes, Lady Pink, others; thru 8/3.

WARD-NASSE—178 Prince (925-6951). Paintings by Graber, Leigh, Mason; thru 7/25.

Other

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Works on paper by Carreiro, Chavez, Moreno-Rosillo, Pico, Stephenberg; thru 7/19.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica (718-658-7400). "The Artist Celebrates New York"—31 paintings from the Metropolitan Museum of Art's American Wing; thru 7/27.

LEHMAN COLLEGE—Bedford Park Blvd. West & Goulden Ave., Bronx (960-8731). Contemporary calligraphy and painting by Taiwanese artists; thru 7/25.

TOWER—45 W. 18th (620-0505). Recent works by Anthony, Bloom, Lerner, Scorselo, Wright; thru 8/16.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

Photography

SANDI FELLMAN—20" x 24" Polaroid photographs showing compositions of materials, flowers and female figures, thru 8/23. Witkin, 415 W. Broadway (925-5510).

FRENCH CULTURAL SERVICES— 972 Fifth (570-4400). "Fresson Photographs: A Unity of Vision"—works by Batho, Faucon, Fresson, Horvat, Plossu, Stewart, others; thru 8/31.

EIKOH HOSOE—Portraits of the Japanese writer, Yukio Mishima, thru 7/27. Burden, 20 E. 23rd (505-5555).

I.C.P.—1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. "Julia Margaret Cameron in Context"—19th-century portraits and tableaux depicting the Victorian age; mixed-media works by Michael Levine, thru 7/28.

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). Erotic photographs by Allard, Cadmus, Gatewood, Stone, Tress, others; thru 7/26.

ONYX—54 Irving Place (505-9001). Photographs of jazz figures by Barboza, Bell, Bey, Cowans, Ellison, Ferrill, others; thru 7/25.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Four decades of photographs by Harvey Fondiller, taken on assignment in Alaska, Mexico, Surinam; thru 8/30.

PACE/MACGILL—11 E. 57th (759-7999). "Swimmers"—photographs by Cartier-Bresson, Dahl-Wolf, Erwitt, Frank, Meyerowitz, Stieglitz, others; thru 8/31.

PFEIFER—568 Broadway (226-2251). A national juried exhibition of photographs sponsored by the Catskill Center for Photography; thru 7/31.

PHOTOCOLLECT—740 West End (222-7381). 19th- and 20th-century photographs of flowers and trees by Atget, Coburn, Cunningham, Steichen; thru 7/31.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Photographs with images borrowed from mass media, by Albert, Carrino, Frailey, Panas, Soderberg, Wadow; thru 7/20.

STALEY-WISE—177 Prince (777-1590). Large-scale photographs by Horst, Piel, Turbeville, others; thru 7/31.

303 PARK SOUTH—(533-0777). Photographs by Belcher, Carey, Hoberman, Levine, Lemieux, Prince; thru 8/9.

URDANG—23 E. 74th (288-7004). Works that stimulate visual thinking, by ten photographers; thru 7/27.

WOLF—30 W. 57th (586-8432). 19th- and 20th-century photographs about life in the summer, by Bartholomew, Devine, Sternfeld, Weston, others; thru 8/23.

Performance

ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers & West Sts. (571-2206). 7/17: Jody Culkin, Guy Nordenson and Uwe Mengel; 7/21: Tom Finkelpearl, John Bernd and Dancers and Gary Monheit. At 6:30,$6. Casual attire, sneakers and blankets are advised.

P.S. 122—150 First Ave. (477-5288). "Forest of Women"—a humorous performance with sound sculptures, masks and puppets, produced by the Marquis Studios. 7/18, 19, 20, 25, 26, 27, at 9. $6.

PERFORMING GARAGE—33 Wooster (966-3651). Stuart Sherman's "Chekhov" and other performance works. 7/18, 19, 20, 25, 26, 27, at 8. $8.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Titian Ramsay Peale, 1799–1885; thru July . . . Mountain of the Mist; thru 9/2 . . . John James Audubon: Science Into Art; thru 7/21 . . . Maya: Treasures of an Ancient Civilization; thru 7/28 . . . Moving a Museum: The Rothschild Collection of Birds; thru Summer . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2; $1 seniors and students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Japanese Ghosts and Demons: Art of the Supernatural; thru 9/1 . . .Tibet: Images from the Remote Himalayas—photographs by Sara Jacobson; thru 9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . . Curator's Choice; thru 8/11 . . . The Bronx: A Celebration; thru '86 . . . Vivian E. Brown: Recent Paintings; thru 7/18 . . . Artist in the Marketplace; thru 7/18.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2 . . . Park Slope Artists; thru 7/29.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.–Sat. 10–5, Sun. 11–6. $2, seniors and students $1. Sites, Series and Ensembles in African Art; 7/17-10/27.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Chicago Furniture: Art, Craft and Industry, 1833–1983; thru 8/25 . . . Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

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ART

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. A city landmark, period rooms, Washingtonia, etc...A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 8/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1 students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Painterly Visions: 1940–1984: From the Guggenheim Museum Collection; thru 9/3...Collection Gallery: Recent Acquisitions; thru 9/15.

GUILD HALL MUSEUM, Main St., East Hampton. (516-324-0806). Mon.–Fri. 10–5, Sat.–Sun. 1–5. Free. Jimmy Ernst: A Survey, works created between the years of 1942-1983; 7/21–9/15.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St. (926-2234). Tues.–Sat. 10–4:30, Sun. 2–5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from from prehistoric days to the present century.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-4963-4550). Wed.–Fri. 10–5:30, Thurs. til 9, Sat.–Sun. noon–7. Domestic Rituals: Photography of Mary Frey; thru 10/21...Calder Creatures Great and Small; 7/17–9/15...Judith Huf; 7/17–9/1...Marcia Dalby: Sculpture; thru 9/22.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, Fri. 11–3. Closed Sat., major Jewish holidays. $2.50, seniors and students $1.50 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Art and Exile: Felix Nussbaum (1904–1944); thru 8/4 . . . Recent Acquisitions: Contemporary American Art; thru 9/3 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art; thru 10/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4; children and seniors $2 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . Sports in Ancient Greece . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light . . . Man and the Horse; thru 9/1 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1 . . . Revivals and Explorations: Decorative Arts in England and France, 1850–1900; thru 9/8 . . . The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings of Giorgio Ghisi (1520–1582); thru 10/3 . . . Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6...American Stoneware: Selections from the Collection of Arthur and Esther Goldberg; thru 9/8...Marie Zimmermann: Art and Craft in Metal; thru 9/8. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), *Tues.–Sat. 10:30–5, Sun. 1–5, (closed* Sun. during July). $2:50 suggested donation . . . Mediaeval Secular Manuscripts; thru 7/31 . . . The Mikado: A Centenary Celebration; thru 7/31 . . . Illustrated Letters; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare *Honeymooners;* thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, *11 W.* 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New West Wing . . . A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13 . . . Kurt Schwitters; thru 10/1 . . . Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History; thru 9/3 . . . New Work on Paper 3; thru 9/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Fine Figure of a Woman; thru 9/15 . . . Broadway's Best: Tony Award Designs 1973–1983; thru 9/15 . . . Collecting New York; thru 9/8.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free . . . American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2, seniors and students $1.50. Selections from the Permanent Collection . . . Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1 . . .The Figure in 20th-Century American Art: Selections From The Metropolitan Museum of Art; thru 9/1.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Centuries of Childhood in New York; thru 8/25 . . . Karol Kozlowski: 1885–1969; thru 8/10 . . . Audubon's Birds of North America: The Original Watercolors; thru 9/14 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . Metropolis in Mourning: Ulysses S. Grant, 1822–1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . New York by George Forss; thru 8/31 . . . New World Voyages; thru 8/20. **Lincoln Center.** Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. Paintings by Marilyn Perlman; thru 8/18 . . .Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes. . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States . . . Pysanky—Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981–1985; thru 9/22 . . . Figures of the 1950s; thru 8/25 . . . Michael Heizer Dragged Mass Geometric; thru 9/1. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). Art for the Masses 1911–1917, A Radical Magazine and Its Graphics; 7/19-10/3.

Auctions

CHRISTIE'S—**502 Park Ave., at 59th St.** (546-1000). Next sale 9/10. **East, 219 E. 67th St.** (570-4141). 7/18 at 10: Antique and Fine Jewelry. On view from 7/12.

DOYLE—**175 E. 87th St.** (427-2730). Next sale 7/24 at 10: Furniture and Decorations. On view from 7/20.

PHILLIPS—**406 E. 79th St.**, (570-4830). 7/18 at 11: Furniture and Decorations. On view from 7/15.

SOTHEBY'S—**York Ave., at 72nd St.** (606-7000). 7/17 at 9:30: Sotheby's Arcade Auctions. On view from 7/10.

MUSIC & DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, July 17

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Garrick Ohlsson, violinist Dmitry Sitkovetsky. Mozart's Cassation No. 1, K. 63, and Piano Concerto No. 18, K. 456; Spohr's Violin Concerto No. 8; Beethoven's Symphony No. 1. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Ohlsson, Sitkovetsky. See also Children, page 91.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor; with the Cornet Trio of the band. "Handel's Hits," ceremonial music. Damrosch Park, Lincoln Center, at 8. Free.

ROCHELLE MANCINI, soprano, with pianist Mikael Eliasen, flutist Sato Moughalian. Works by Rodrigo, Purcell, Mozart, Mendelssohn, Garwood (U.S. premiere), Donizetti, others. Town Hall at 6. $7.50.

WINSLOW BROWNING, classical guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

MOREAU BRASS QUINTET—Music by Scheidt, Gabrieli, Bach, others. Lobby, Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

RICHARD RAYMOND—Entertainment music. World Trade Center Fountain Plaza at 12:15. Free.

ROBERT CRAY BAND—R&B and blues. Exxon Park, west of Sixth Ave. at 49th–50th Sts., at 5. Free.

ARTHUR GOLDSTEIN—Brass quintet. CUNY mall, 42nd St. west of Fifth Ave., at 12:15. Free.

VINNY KNIGHT—Pop. George Washington Bridge bus station, Broadway and 178th St., at 4:30. Free.

SUMMER FUN SINGS—Songs of New York composers. Gail S. Berman conducts a weekly family singalong. P.S. 41, 116 W. 11th St., at 7:30. $7.50.

BROOKLYN BACH FESTIVAL—Music by Bach, Handel, Scarlatti, performed by vocal and instrumental soloists, includes Bach's Cantata No. 203, *Amore traditore,* and Handel's Oboe Sonata in g. Unitarian Church Chapel, Pierrepont St. and Monroe Pl. (787-0517), at 8. $8.

JULIUS GROSSMAN ORCHESTRA—With cellist Yosif Feigelson. Works by Mozart, Beethoven, Tchaikovsky. Seaside Park, Ocean Pkwy. and Surf Ave., Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19 St., Far Rockaway, Queens, at 7. Free.

NATIONAL CHORALE, Martin Josman conductor. Music from Broadway. Marine Park, Fillmore Ave. at Marine Pkwy., Brooklyn, at 7. Free.

BREUCKELEN BRASS QUINTET—Jazz chamber music. Also the Steve Adelson Jazz Duo. Pierrepont St. Playground, entrance to Brooklyn Heights Promenade, at 7. Free.

BRONX-PARK MUSIC—Shelly Gordon, Henry Hudson Memorial Park at 7:30. Peggy Lawrence, Bronx Park East and Waring Ave. at 7:30. Both free.

Thursday, July 18

MOSTLY MOZART, Alexander Schneider conductor; guitarist Christopher Parkening."Viva Vivaldi!" An evening of concertos, with orchestra members as soloists: violinists Charles Haupt and Richard Rood. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Mr. Parkening.

GOLDMAN MEMORIAL BAND—See 7/17. Tonight, "Occident and Orient."

DONALD JOYCE, organist. Works by Bach, including the Prelude and Fugue in b. Church of St. John the Evangelist, First Ave. and 55th St., at 8. $4.

RENO BRASS QUINTET—Swing. St. Mark's Park, Second Ave. and 10th St., at 12. Free.

STEPHEN RICHTER, clarinetist/**GAIL CHERNOSKY,** pianist. Vaughan Williams, Schumann, Liszt, Weber. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK PHILOMUSICA—Haydn program. Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

TONY SOTOS—Entertainment group. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

JOHNNY COLON ORCHESTRA—Big-band salsa sounds. Bryant Park, Sixth Ave. and 40th–42nd Sts., at noon. Free.

LYNN OLIVER—Big-band music. City Hall steps, between Park Row and Broadway, at noon. Free.

IRA KUSKIN, clarinetist/**EUGENE ROHRER,** pianist. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

JUMBO STRING BAND—Bluegrass and gospel. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

NEW YORK CITY JAZZ COMPANY—Broadway and classical music. World Trade Center Plaza, at 12:15. Free.

MARTY HOLMES—Jazz. Port Authority Bus Terminal, Eighth Ave. and 41st St., at 4:30. Free.

BROOKLYN BACH FESTIVAL—Music by Bach and Handel. See 7/17 for other details.

MEL TORME/GUY GRENADO ORCHESTRA—Midwood Field, Ave. L and E. 16th St., Brooklyn, at 7:30. Free.

DIANE WALSH, pianist/**CHRISTIAAN BOR,** violinist/**PETER GORDON,** hornist. Beethoven's Sonata for Horn and Piano; Ravel's *Miroirs;* Brahms's Trio, Op. 40. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

VLADO VON WURMSER & HIS EURO-BRASS BAND—Astoria Park, between Shore Blvd. and 19th St., Queens, at 6:30. Rain date 7/19. Free.

THE MUSICIANS, with Mike Kolodny. Jazz and pop. Also the Magpie Puppets. Owl's Head Park, Colonial Rd. and 68th St., Brooklyn, at 7. Free.

OLU DARA AND THE NATCHEZSIPPI BAND—Tompkins Park, Brooklyn, at 6. Free.

BRONX-PARK MUSIC—Breuckelen Brass Quintet, Veterans Memorial Pkwy., Throggs Neck Expwy., Sampson and Pennyfields Ave., at 8. Peggy Lawrence, Co-op City Section 5 at 7:30. New York Salsa Stars, People's Park at 7:30. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Soprano Marvis Martin, fortepianist Robert Wolinsky, and the St. Luke's Chamber Ensemble. Haydn's Divertimento No. 2; songs by Haydn and Mozart; Gounod's *Petite Symphonie;* Dvorak's Symphonic Dances. Spanish Courtyard at 4:15. $10.

SUMMERFARE, SUNY Purchase, N.Y. (914-253-5900). At 8:15: The Lydian Quartet; $14. See also Dance, below.

BEACH BOYS/FLASH KAHAN—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

Friday, July 19

MOSTLY MOZART—Festival Orchestra, Raymond Leppard conductor; pianist Andre Watts. Boccherini's Symphony in d, Op. 12, No. 4; Mozart's Piano Concerto No. 9, K. 271, and Symphony No. 36, K. 425, "Linz." Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7 by orchestra members. Also at 7 on the Plaza, a Mozart Serenade by the Sylvan Winds.

GOLDMAN MEMORIAL BAND—See 7/17. Tonight, "Words and Music."

SUMMERGARDEN—Sonny Rollins, tenor saxophonist. Sculpture Garden, Museum of Modern Art, at 8. Entrance at 14 W. 54th St. opens at 6. Free. Rain date 7/20, when the Garden is also open.

SUMMERPIER—Lester Bowie's Brass Fantasy; eclectic jazz. South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9424), at 8. Rain date 7/22. Free.

THE CANADIAN BRASS—Works of Bach, Vivaldi, Purcell, Gabrieli, Henderson, Waller. Lincoln Center, Damrosch Park, at noon. Free.

CRESCENT STRING QUARTET—Haydn, Vellere, others. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

SHUNZO ONO QUARTET—Jazz. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

POWELL FLUTE QUARTET—Exxon Park, west of Sixth Ave. and 49th–50th Sts., at 12:30. Free.

BROOKLYN BACH FESTIVAL—See 7/17 for details. Tonight's music includes Bach's Brandenburg Concerto No. 4 and Handel's *Preis der Tonkunst.*

SUMMER SYMPHONY, JoAnn Falletta conductor; clarinetist Robert Alemany. Works of Wolf-Ferrari, Nielsen, Schumann. Kiely Hall, Queens College, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

JULIUS GROSSMAN ORCHESTRA—See 7/17. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free.

BROOKLYN PHILHARMONIC, Bruce Ferden conductor. Zarzuela night. Dyker Beach Park, Cropsey and Seventh Ave., Brooklyn, at 7:30. Free. Rain space, Fort Hamilton High School.

ASTON MAGNA, with tenor Charles Bressler. Works by Handel, Haydn, Mozart. Bard College, Annandale, N.Y. (914-758-6822), at 8. A talk at 7:30. $8.

BEACH BOYS—See 7/18.

SUMMERFARE—SUNY Purchase, N.Y. (914-253-5900). "The New Vocalism": at 7:30, Carles Santos—voice, piano, and film; $14; at 10:30, composer-singer Diamanda Galas—original compositions; $14. Also see Dance, below.

CARAMOOR—Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble, Michael Feldman conductor; soprano Elizabeth Pruett, flutist Elizabeth Mann, Dennis Godburn, recorder. Works of Handel and Telemann. Spanish Courtyard at 9. $17.50.

Saturday, July 20

MOSTLY MOZART—See 7/19.

SUMMERPIER—Tonight, Carmen Lundy, the jazz singer, and her trio. See 7/19 for other details.

ADRIAN GEBRUERS, carillonneur. Music by Bach, Handel, Vogel, Kreisler, Gebruers, others. Riverside Church, the Drive at 122nd St., at noon. Free.

JEFFREY SCHANZER—New music for solo guitar. Open Center, 83 Spring St., near Broadway, at 8. $5

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; soprano Georgia McEver. Music by Wagner, Mendelssohn, Joplin, J. Strauss, Sousa, others. Forest Park, Woodhaven Blvd. and Myrtle Ave., Queens, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "Viennese Moods," with trumpeter Douglas Hedwig. Seaside Park, Sea Breeze Ave. and Ocean Pkwy., Brooklyn, at 8. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Orchestra of St. Luke's, Michael Feldman conductor; clarinetist William Blount, bassoonist Dennis Godburn. Overture to Salieri's *La Scuola di Gelosi*; Mozart's Clarinet Concerto, K. 622, Bassoon Concerto, K. 191, and Symphony No. 25, K. 183. Venetian Theater at 8:30. $10–$22.

WATERLOO FESTIVAL—Waterloo Village, Stanhope, N.J. (201-347-4700). Festival Orchestra, Gerard Schwarz conductor; pianist Alicia de Larrocha. Debussy's *Jeux*; Beethoven's Piano Concerto No. 1; Stravinsky's *Petrouchka* Suite. At 8:30; $12.50–$17.50; lawn, $7.50.

SUMMERFARE—SUNY Purchase, N.Y. (914-253-5900). At 8: Bach cantatas; $18. At 8: Catalan dancer Cesc Gelabert with pianist-vocalist Carles Santos; $15. At 7:30: Diamanda Galas (see 7/19). At 10:30: cabaret-opera singer Helene Delavault; $14.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Russell Patterson conductor; violinist Sung-Ju Lee. Tchaikovsky program: *Marche Slave*; Violin Concerto in d; Overture and Fantasy *Romeo and Juliet*; "1812" Overture, with live canons. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. $8; lawn, $5, children under 12 $2. Lawn open at 6:30.

Sunday, July 21

MOSTLY MOZART—"An Afternoon With Dr. Haydn," with fortepianist Christopher Hogwood, soprano Benita Valente, and performers on original instruments. Avery Fisher Hall at 2. $8, $13.

GOLDMAN MEMORIAL BAND—Same program as 7/20. Damrosch Park, Lincoln Center, at 8. Free.

MICHAEL DADAP/YEOU-CHENG MA—Music for guitar and violin. The Dairy, Central Park west of the Zoo at 65th St., at 1. Free.

MARCO RIZO, pianist-composer, and his Latin-jazz quartet. St. Peter's Church, Lexington Ave. and 54th St., at 7. $3.

JOSEPH C. DAVIS, carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free.

BROOKLYN PHILHARMONIC, Tania Leon conductor. Works by Mozart, Rossini, Schubert, Bizet, Mendelssohn. Seaside Park, Brighton Beach, Surf Ave. and W. 5th St., at 7:30. Rain space, Abraham Lincoln High School, Ocean Pkwy. and West Ave. Free.

ANDY STATMAN KLEZMER ORCHESTRA, East European Jewish dance music. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 4. Rain date, 7/22 at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

DIANE WALSH, others. See 7/18. Today at 4.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; trumpeter Jack Hyatt. "Mostly Operetta." Music by Friml, Strauss, Saint-Saens, others. Lehman College courtyard, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8248), at 6. Free.

JEFF SAMAHA SINGERS/E.S.P. BAND—Pop and jazz. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, at 12:30. Free.

ENOS PAYNE/BROOKLYN CONSERVATORY FACULTY JAZZ ENSEMBLE—Lincoln Terrace Park, Brooklyn, at 6. Free.

CARAMOOR FESTIVAL—At Katonah, N.Y. (914-232-5035). Emerson String Quartet. Haydn's Quartet in G, Op. 76, No. 1; Schubert's Quartet in a, Op. 29, No. 1; Beethoven's Quartet in F, Op. 59, No. 1. Spanish Courtyard at 5:30. $17.50.

WATERLOO FESTIVAL—Waterloo Village, Stanhope, N.J. (201-347-0900). Waterloo Sampler Extravaganza, with young artists in ensemble works all about the grounds. At 3; all-day grounds admission $7.50, seniors $5, 6-12 $3.

SUMMERFARE—SUNY, Purchase, N.Y. (914-253-5900). At 7: Helene Delavault, cabaret artist; $14. At 3:15: Catalan dancer Cesc Gelabert; $15.

UB 40/MIDNIGHT OIL/BOOK OF LOVE—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 7:30. $14.75.

Monday, July 22

MOSTLY MOZART—Festival Orchestra, David Zinman conductor; pianist Alicia de Larrocha, bassoonist Milan Turkovic. J.C. Bach's Sinfonia in D, Op. 18, No. 3; Mozart's Piano Concerto in B-flat, K. 595, and Bassoon Concerto in B-flat, K. 191; Haydn's Symphony No. 102. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Mr. Turkovic. Program repeated 7/24.

BETTY-ANN LYNERD, flutist/**PAUL LILJESTRAND**, pianist and harpsichordist. Music by Handel, Boulanger, Finzi, Bartok. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WOMEN IN JAZZ-DOWNTOWN—Maxine Sullivan & Trio. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

QUEENS STRING QUARTET—Gazebo Concert, at Washington Market Park, Greenwich and Chambers Sts., at 6:30. Rain date, 7/24. Free.

BRASS DELIGHT—A quartet, with music by Bruchner, Mendelssohn, Couperin, Gabrieli. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

WEST VILLAGE CHORALE SUMMER SING—John Motley conducts an open reading of Mendelssohn's *Elijah*. St. John's in the Village, 224 Waverly Pl. at W. 11th St., at 7:30. $4 includes use of a score.

JULIUS GROSSMAN ORCHESTRA, with soprano Erin Langston. Mozart, Mendelssohn, Warlock, others. Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 8. Free.

SOUTHERN EXPOSURE—Jazz. Bush Park, Queens Blvd. and 61st–63rd Sts., Woodside, at 7. Free.

BRONX-PARK MUSIC—Max Goldberg, Comras Mall at 7:30. Sam Jacobs, Stevenson Commons at 7:30. Free.

Tuesday, July 23

MOSTLY MOZART—Emerson String Quartet, with pianist Garrick Ohlsson, bassoonist Milan Turkovic. Mozart's Piano Quartet in g, K. 478; Danzi's Bassoon Quartet in B-flat, Op. 40, No. 3; Beethoven's Quartet in F, Op. 59, No. 1. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Emerson Quartet.

MAX MORATH PRESENTS RAGTIME IN THE SUMMERTIME, with Carrie Smith, Dick Hyman, Harvey Phillips, and the 92nd Street Ragtime Concert Band. 92nd Street Y at 8. $10–$14.

WASHINGTON SQUARE MUSIC FESTIVAL—Johannes Somary conducts the Festival Orchestra; tenor Stephen Oosting, bass John Ostendorf, soprano Anne Monoyios. Warlock's *Capriol*, Suite for String Orchestra; Bach's "Coffee" Cantata; Vivaldi's Concerto in C for Piccolo Recorder; Tchaikovsky's *Serenade* for Strings. Washington Square Park, foot of Fifth Ave., below 8th St., at 8. Rain space, NYU Loeb Student Center, 566 LaGuardia Pl. Free.

WOMEN IN JAZZ-DOWNTOWN—See 7/22. Today, Fostina Dixon & Winds of Change.

WILLIAM ENTRIKEN, organist. Bach, Mozart, Widor. Trinity, Broadway at Wall St., at 12:45. Free.

JOHN SCHAEFFER, organist. Roger-Ducasse, Messiaen, Dupre. At 7, preceded at 6:30 by a recital by James R. Lawson, carillonneur. Riverside Church, the Drive at 122nd St. Free-will offering.

ESTHER LAMNECK JAZZ QUINTET—Exxon Park, west of Sixth Ave. at 49th–50th Sts., at 12:30. Free.

TOMMY JOE WHITE/SOUTHERN COOKIN'—Bell Plaza, 42nd St. and Sixth Ave., at noon. Free.

JOHNNY AMAROSO—Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

RICHARD GOLDSMITH, clarinetist/**DONALD PIRONE**, pianist. Schumann, Brahms, Poulenc, Rathaus, Saint-Saens, others. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

CANON TRIO—Chamber music, from Joplin to Haydn. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

MIKE CARUBIA—Dixie music. 1411 Broadway Plaza at 38th St., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Clara Longstreth conducts open readings of Handel's *Ode for St. Cecilia Day*, Vivaldi's *Gloria*, and Bach's *Jesu Meine Freude*. CAMI Hall, 165 W. 57th St., at 7:30. $5 includes use of a score.

THE REVELATIONS/MARK MORGANELLI AND JAZZ FORUM ALL-STARS—Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

SMITH STREET SOCIETY—Poe Park, Bronx, at 7:30. Free.

Opera

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. Tues., 7/16, at 8: Donizetti's *Lucia di Lammermoor*, Keene conducting; with Rolandi, McCauley, Eisler, Clark, Burchinal, Dworchak. 7/17 at 8: Puccini's *La Rondine*, Siciliani conducting; with Knighton, Peterson, Garrison, Eisler. 7/18 at 8: Rossini's *La Cenerentola*, Siciliani conducting; with Forst, Munro, Castle, Cousins, Titus, Wexler, Pauley. 7/19 at 8: Romberg's *The Student Prince*, Gemignani conducting; with Hynes, Rose, Sparrow, Costa-Greenspon, Shaulis, Garrison, Groenendaal, O'Mara, Fazah. 7/20 at 2: *The Student Prince*, Gemignani conducting; same as 7/19, except Munro for Hynes, Thomsen for Garrison, Cossa for Fazah. 7/20 at 8: *The Student Prince*; same as 7/19. 7/21 at 1: *The Student Prince*; same as 7/20 matinee. 7/21 at 7: Donizetti's *The Daughter of the Regiment*, Rescigno (debut) conducting; with Mills, Costa-Greenspon, Shaulis, Robert Tate (debut), J. McKee.

Other

NEW YORK GRAND OPERA, Vincent La Selva conductor. Staged productions: 7/17, Puccini's *La Boheme*. 7/24, Bizet's *Carmen*. Central Park Naumburg bandshell, on the Mall, off E. 72nd St.; at 7:30. Free.

LIGHT OPERA OF MANHATTAN—Thru 7/28: Friml's *The Vagabond King*. Norman Thomas H. S., 111 E. 33rd St. (718-383-5541). Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. $17.50, $20.

LUISA FERNANDA—A 20th-century zarzuela, sung in Spanish. Repertorio Espanol, 138 E. 27th St. (889-2850). 7/20, 27, 31 at 8; 7/21, 28 at 3. $15.

SUMMERFARE—SUNY Purchase, N.Y. (914-253-5900). Handel's *Julius Caesar*, Craig Smith conductor, Peter Sellars director: 7/17, 19 at 7; 7/21 at 3:15; $25, $28.

Dance

The Grand Kabuki
At the Metropolitan Opera House

THROUGH JULY 20. $12–$45. Six classic works including five U.S. premieres and a N.Y. premiere. Program A: *Shibaraku, Tachi Nuso-Bito, Kojo, Kasane*—7/19 at 8; 7/20 at 2 and 8. Program B: *Sakura-Hime Azuma Bunsho, Tsuchigumo*—7/15, 16, 17, 18 at 8.

"The Blue Angel"
At the Metropolitan Opera House

JULY 23–AUG. 3. $10–$40. American premiere. Natalia Makarova and Roland Petit co-star in Petit's full-length ballet, with the Berlin Ballet. Based on Heinrich Mann's 1905 novel *Professor Unrat*. Music by Marius Constant, scenery by Josef Svoboda, costumes by Franca Squarciapano. Preview 7/23 at 8; 7/24 at 7; otherwise, evenings at 8, Sat. matinees at 2; no performance 7/28.

Other

ART ON THE BEACH—Creative Time installation-performance series, with John Bernd and Dancers, visual artist Tom Finkelpearl, composer Gary Monheit. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 7/21, 24 at 6:30. $6.

CELEBRATE BROOKLYN—A festival of dance. 7/18, Brooklyn Dance Consortium Marathon, works by emerging Brooklyn choreographers. 7/19, Michiyo & Dancers/Glenn Lund Company. 7/20, Mark Morris Group/Peggy Lyman Company. 7/21, dances by Elise Long, Diane Martel, Mark Taylor & Friends, and Morita Company. Prospect Park Bandshell, P.P.W. at 9th St. All at 8. Free.

GAIL CONRAD TAP DANCE THEATRE—Snug Harbor Cultural Center, 914 Richmond Terrace, S.I. (718-448-2500). 7/21 at 7. $5, in advance $4.

GERSHWIN: A CELEBRATION OF MUSIC & DANCE, FESTIVAL DANCE THEATRE—Bell Plaza, Sixth Ave. and 42nd St. 7/23 at noon. Free.

LANCE WESTERGARD/STEPHEN PETRONIO—Continental Insurance Atrium, 180 Maiden Lane at Front St. 7/17 at 12:15. Free.

LOS PLENEROS DE LA 21 DANCE COMPANY—Sunset Park, Brooklyn. 7/23 at 6. Free.

MIDSUMMER DANCES, by Anita Willoughby, Alice Teirstein, Jamie Stiller. Soldiers and Sailors Monument, Riverside Dr. at 89th St. 7/17, 21, 22 at 6:30 until dusk. Free.

SUMMERFARE—SUNY Purhase, N.Y. (914-253-5900). Cesc Gelabert—see Concerts listings for 7/20, 21 above. Kenneth Rinker, 7/18, 19 at 8; $15. Marleen Pennison, 7/21 at 7:30, 7/27 at 3:30. $15.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30–11:30. Mon.–Tues., Hortencio & Co. Wed.–Thurs., Ronaldo & Co. Fri.–Sat., Raquel Lima. Sun., Velma Richter. AE, CB, DC.

THE BITTER END—149 Bleecker St., 673-7030. 7/17 at 8, singer/songwriter Margaret Dorn. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 7/21, Tito Puente and his Latin Jazz Ensemble with the Mongo Santamaria Band. 7/22, Michel Camilo Latin Jazz All Stars. 7/23–28, Horace Silver Quintet. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 7/18–20, Cissy Houston & The Sweet Inspirations. 7/23, Roy Buchanan. 7/24,25, Buddy Rich & His Big Band. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 7/20, pianist Kenny Barron. 7/22-27, pianist Steve Kuhn and Steve Swallow on bass. Sets from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 7/17, Adam Rogers with Michael Rabinowik. 7/18–20, Bob Cunningham & Melvin Sparks. 7/22, Frank Noviello & Vick Cenecola. 7/23, Carla White & Jeremy Kahn. 7/24, Adam Rogers & Ed Schueller. Music from 9:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/20, Neon Valley Boys. 7/27, Bubba-Jubilo's Chicken Agents Dance Party. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Wed.–Sat., Balaban & Cats. 7/21, Ray Alexander Quintet. Mon.–Tues., Ed Polcer's Midtown North. Music from 8:30. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/18–21, Annie Ross & her Trio. 7/22, The Les Paul Trio. 7/25-28, 8/1-4, Astrud Gilberto. Nightly at 9 & 11 with extra shows on Fri.–Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/17, The Nightmares; Scruffy the Cat. 7/19, George Gerdes. 7/20, Stefan Grossman. 7/21, Tom Dickie; Alex Fitz; Vincent T. Vok. 7/24, Tetes-Noire; Ben Vaughn Combo. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 7/17,18, Keith McDonald. 7/19,20, Harold Mabern Duo. 7/21, closed. 7/22,23, Larry Vuckovich. 7/24,25, Vladimir Horunzghe. **Upstairs:** 7/20 at 8, Megan Murphy, followed by Herb Rawlings at 10 & midnight, and Andre De Shields at 2 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.–Sun. 10–3 a.m., singer Kitt Moran with pianist Mike Moran and John Arbo on bass. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo, followed by The Sorrow Astrasa Duo, 10–3 a.m. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 7/17 at 9, Roberta Lawrence with Andy Laverne. 7/18 at 9, Pauline Conboy with Henry Jones. 7/19 at 8:30, Charles Powell followed by Leon Summers, Jr. (from *Dreamgirls*), at 11. 7/20 at 8, Leo Lazarus followed by Lisa Browne Johnson at 10:30. 7/22 at 9, Keith Torgan. 7/23 at 8, Grace Cosgrove. AE,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m. Thru 7/20, pianist Kirk Lightsey with Cecil McBee on bass. 7/23-27, pianist Hilton Ruiz with Major Holley on bass. AE, MC, V.

MICHAEL'S PUB—211 E.55th St., 758-2272. Tues.–Sat at 9:30 & 11:30, *The Roots of American Jazz,* with Eddy Davis and the Turn of the Century Minstrels (six of them) performing on banjos, mandolins, guitars, xylophones, flutes, clarinets, saxophones, cornets, trombones, euphoniums, tubas, string basses, violins, and percussion, and they'll feature cakewalks, saloon ballads, ragtime, tangos, and habaneras. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Duo play every Wed.–Sat. from 9–2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 7/17,23,24, Nina Sheldon. 7/18, Nina Menge. 7/19,20,22, Phoebe Legere. 7/21, Gill McManus. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the '20s, every Thurs., 8:30–12:30, Fri.–Sat. 9:30–1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Fri., pianist Howie Wyeth with Danny Kane on guitar. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 7/19, China Crisis. 7/26, Men Without Hats! No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 7/17, The David Bond Quartet with Carey DeNigris, Joseph Fonda and Marvin Smith. MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Thru 7/21, New York Jazz Quartet with Rank Wess, Sir Roland Hanna, George Mraz, and Marvin 'Smitty' Smith. 7/23-28, Hamiett Bluiet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 7/20, singer Ruth Brown, who's celebrating her 40th year in show business, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. 7/23-27, Julia McGirt-Nixon and her Group 'Julia & Co.' AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/22, Ray Barretto and his orchestra; Dave Valentin and his group with jazz soloist Claudio Roditi. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 7/21, Chico Freeman-Ron Freeman Quintet featuring Ron Carter, Larry Willis, and Al Foster. 7/23-26, Wynton Marsalis Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/17-21, Charli Persip and the Super Four. 7/22,23, Jazz vocalist Maura Ellyn with pianist Bill Eldridge. 7/24-28, Lou Donaldson and Company. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8, Sun. at 7. Thru 7/20, guitarist Jack Wilkins with Harvie Swartz on bass. 7/22-27, pianist Ray Bryant with Jimmy Rowser on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 7/17, Albert Collins; Lonnie Brooks. 7/18, New Riders of the Purple Sage. 7/19, La Bamba & the Hubcaps; Steel Angel. 7/20, Mindy J. Band; Steel Angel. 7/21,22, Robert Gordon; The Flying Pickets. 7/23, Dave Mason; The Flying Pickets. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 7/23, comedians Marsh Warfield with Ken Ober, Tues.–Thurs., Sun. at 9, Fri.–Sat. at 9 & 11:30. 7/23-28, Emo Philips with Bill Keller. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 7/27, comedian Richie Gold with Gary DeLena, Nancy Redman, Danny Curtis, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Imam and comedian Terry Day. Fri.–Sat., magician Daryl and comedian/magician David Charnee. Shows Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7–1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10–4 a.m., Latin Revue. AE, MC, V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.–Sat. from 10 p.m.–4 a.m. AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 8/31, The Hey Jackson Trio, with Hey on drums, Nick Palma on bass and Larry Intorella on piano, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE, CB, DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. No credit cards.

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NIGHTLIFE

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 7/17, Skah Shah (Haiti's #1). 7/18, The African Connection. 7/19, 20, Loremil Machado and the Sarava Bahia Band. 7/21, Mario Rivera and the Salsa Refugees. 7/24,25, The Prince of Salsa - Willie Colon. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 6–midnight, Fri.–Sat. 6–1 a.m. AE, CB, DC, MC, V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Thru 8/3, the inimitable Peggy Lee returns to cabaret for the first time in a decade, Tues. at 8:30, Wed.–Sat. at 8:30 & 10:30. AE, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. AE.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 7/17,24, Leigh Clarkgranville. 7/18, Charles Stone and the Silvertones. 7/19,20, Present Company. 7/23, Susan Pujdak. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, an orchestra plays for dancing, nightly except Mon. AE, CB, DC, MC, V.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.–Fri. 7–11 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, Tues.–Sat. 6–1 a.m., Thomas Lebrun plays Sun.–Mon. **Gold Room:** Afternoon tea daily 2:30–6:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, Tues.–Sat. 6–1 a.m. Herb Strizik, Sun.–Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4 p.m.–3 a.m., Fri.–Sat. 4–4 a.m. **The Promenade:** Pianist/singer April Chestner every Tues.–Sat. from 7–midnight, Bryan Summers alternates on Sun.–Mon. from 7 p.m. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.–Fri. 5:30–10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.–Thurs. 6–11, Fri.–Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. AE, CB, DC, MC, V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Keith Ingham plays every Mon.–Fri. from 6–1 a.m. Charles Albert takes over on Sat. from 6–1 a.m., Sun. 6–midnight. AE, CB, DC, MC, V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.–Sat. 7:30–1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.–Sat. from 7:30. Marcy Stein sings & plays Mon.–Tues. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. AE, CB, DC, MC, V.

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.–Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Corren every Tues.–Sat. from 8–1 a.m. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-pianist Michael Edelstien, every Tues.–Sat. 9–1 a.m. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 7/17, Joyce Lyons. 7/18–20, Joyce Lyons; Valerie Charles. 7/21, Encores; Nan Mason. 7/22, Shiffman & Vance; Ruth Wentland. 7/23, Beth Chase; Todd Stockman. 7/24, Michael Scacco; Yvette Johnson. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/17, Crimes of Fashion; Darryl Jones. 7/18–20, Nancy Shayne; Tracey Morse. 7/21, Second Banana; Clay Coury. 7/22, Janyse Singleton; Linda Kraft. 7/23, Crimes of Fashion; Lisa Ellex. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 7/20,23-27, Judy Carmichael. 7/21, Keith Macdonald. 7/22, Dick Hyman. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant featuring singer-pianist Ruth Wentlind every Mon.–Wed. 7–midnight, Scott Berry takes over Thurs.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. AE, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.–Sat. from 9:30–1:30 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.–Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.–Sat. from 8 p.m. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.–Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. Nightly 7:30–1:30 a.m. AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30-4. Br Sat.–Sun. 11:30-4. D Mon.–Sat. 5–midnight. Private parties for 200. **(M)** AE, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E) AE.**

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5–11. Br Sun. noon–5. Private parties for 30. Free 2-hr. D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** No Credit Cards.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates "cerise" farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L

Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sau*téed salmon with pistachio butter, scallops en papil*lote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. Ent. with champagne Br Sun. noon–4. D Tues.–Sun. 5–midnight. Closed Mon. **(M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, paeroge, stuffed cabbage. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summper special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Fri. 5:15–10:30, Sat. to 11:30, Sun. 4:30–9:30. Br. Sun. noon–3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian/Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.–Sat. noon–2 a.m., Sun. noon–midnight. Spcl. pre-theater D. (M) AE, MC, V.

***LA COLOMBE D'OR*—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** AE, DC, MC, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. till 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American/Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4:30–9. Pianist Mon.–Fri. eves. Reduced D rate parking 5–11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.–Sun. thru Aug., except for private parties. **(I)** AE, CB, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. *Northern Italian. Spcls: osso bucco, veal tonnato,* homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5–11. Private parties. Closed Sat. & Sun. during July & Aug. **(M) AE, DC, MC, V.**

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. *American. Spcls: roast pheasant, grilled rabbit, Coho* salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.–Sat. 11–4. D Mon.–Sat. 4–10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** AE, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** AE, CB, DC.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Sun.–Fri. 5–11, Sat. to midnight. **(M)** CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon–5. D daily 5–1 a.m. Bar till 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed thru 7/21. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. Closed Sat.–Sun. during July & August.**(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sat. & Sun. during July & Aug.**(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. & 8/2–9/3. **(E) AE, DC.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.–Fri. noon–5. D daily 5–4 a.m. Private parties for 50–150. **(I)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Sat. 5–11. Free D parking 5:30–12:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M) AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails

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2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. *Casual. American. Spcls:* California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

***THE ASSEMBLY STEAK & FISH HOUSE*—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: assorted smoked meats, boneless breast of chicken in white peppercorn sauce, pasta & fish du jour. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

***CARNEGIE DELI & RESTAURANT*—854 Seventh Ave., at 55th St.,** 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.–Sun. 5–11:30. Closed Mon. **(I)** No Credit Cards.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11–4:30. D daily 4:30–11. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. *Jacket required. French. Spcls: onion soup, rock cornish* hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed thru 7/23. **(M)** AE, DC, V.

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood.Res. nec. L Mon.–Sat. 11:30–3. D Mon.– Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. & 7/22–8/11. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. L Mon.–Fri. noon–2:30. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily till 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.–Fri. 11:30 a.m.–12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)** AE, CB, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th–75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

GRAND CRU—1160 First Ave., bet. 63rd–64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Mon.–Sat. 4:30–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.–Sun. noon–4. D Mon.–Fri. 5–midnight, Sat.–Sun. 4–1 a.m. Pianist Wed.–Sun. from 9 p.m. **(I)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** AE, DC, MC, V.

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MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. *Pre-theater D Mon.–Sat. 5–7.* **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. The *Rotunda: English afternoon tea daily 3–6:30.* **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. *Casual. Continental. Spcls: chicken cordon* bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** AE, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M) Also La Tablita II—1 Herald Sq.,** 244-4488, and **Empanadas Etc., 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. during July & Aug. **(M)** AE, CB, DC, MC, V.

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** AE.

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau *maison. Res. sug.* D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Sun. **(M) AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck *breast and leg* with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** AE, CB, DC, MC, V.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk *steak, roast duck with orange sauce.* L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** AE, MC, V.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. *nightly.* **(M)** AE, DC, MC, V.

OTHER EVENTS

Happenings

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, thru 8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters in "an enchanted journey of the magical moments inspired by Disney's classic films." A Disney feature movie accompanies each performance (see Movie listings): Tues., Wed., Thurs. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

WORDS ON THE LIVELY ARTS—Shakespeare comes to the Brooklyn Botanic Garden this week: A mini–*As You Like It*, performed by the King's Men of the Kings County Shakespeare Co., each in several roles and right in the middle of the al fresco audience; date is 7/21 at 2:30, and there'll be Renaissance song and dance, too; free . . . As the New York City Opera bel canto festival gets into swing, note a lecture series by the company's Opera Guild, Mon. at 6 at Merkin Concert Hall, 129 W. 67th St. 7/15, "The Art of Embellishment," chorus master Joseph Colaneri, soprano Gail Dobish; 7/22, *Village Voice* critic Gregory Sandow; 7/29, producer-musicologist George Jellinek on singers of the past as heard on recordings; 8/5, host Beverly Sills and sopranos Erie Mills and Gianna Rolandi in a panel discussion. $6 each lecture . . . Meet-the-Artist Suppers have begun, in connection with the Mostly Mozart Festival at Lincoln Center: 7/15, Tokyo String Quartet; 7/18, conductor Raymond Leppard; 7/23, pianist Garrick Ohlsson; 8/1, clarinetist Richard Stoltzman; 8/13, violinist Nadja Salerno-Sonnenberg; 8/22, conductor Gerard Schwarz. The light meal ($12) begins at 5:45, and can be combined with a performance ($24.50) or preceded by a Lincoln Center tour ($17.50). Phone 877-1800, ext. 514) . . . *New York* Magazine's movie man, David Denby, will talk about how and why he became a film critic, what it's like to go to movies for business as well as pleasure, and offer other purely personal observations. 7/21 at 8, at the Educational Alliance West, 51 E. 10th St. (420-1150); $5.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

THE CITY OBSERVED with city observer and New York *Times* architecture critic Paul Goldberger, aboard Cooper-Hewitt's chartered Circle Liner. Take a picnic, listen to the New Amsterdam Jazz Ensemble. 7/24, 7–10 p.m. Pre-registration necessary with the programs office; $30 (860-6868).

ESTELLE WOLF'S 100TH BIRTHDAY!—Celebrate it by touring Central Park with the birthday girl and Henry Hope Reed, 7/21 at 2 p.m., C.P.W. and 77th St. Tour will end at the Plaza Hotel. $1 (473-6283).

NEW YORK WALK-ABOUT—"A story of immigration, from the pilgrim Jews onward." Meet at N.E. corner of Battery Place and Broadway (opposite Bowling Green), 7/21 at 11 a.m. and 2 (582-2015 weekdays, 914-834-5388 weekends, evenings). $5.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone to reserve and for directions. "Discover New York: Civic Structures and Sailing Sloops"; 7/20, 21 at 2; starting at City Hall, a look at the municipal district and the city's original seaport; $8 . . . "Watery Delights": 7/23 at 6:30, "Snug Harbor: Waterfront Community," a 19th-century haven for retired sailors; $8.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 7/21 at 11 a.m.: In Manhattan, visit Millionaires' Mile, view the mansions, and learn about the people who lived in them; in Brooklyn, spend a day in the Heights with its fine 19th-century homes. $8 for each. Phone about out-of-town trips and "activity tours."

PROSPECT PARK ENVIRONMENTAL CENTER—Picnic House, P.P.W. at 5th St., Brooklyn (718-788-8500). 7/20 at 1 p.m., historian Dr. Robert Venables and urban archaeologist Dr. Sherene Baugher will examine Green-Wood Cemetery from their respective disciplines. Meet at main cemetery entrance, 25th St. and Fifth Ave., Brooklyn. $2; children $1.

HISTORIC EAST HAMPTON—Walk the Village Green, learn about the L.I. town's history. Thurs., Fri., Sat. thru Aug., from the Clinton Academy Porch, 151 Main St. (516-324-6850), at 10 a.m. $4, $2.50 seniors.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by 1 p.m. Sat. . . . Soul Food and Jazz tour, Thurs., Fri., and Sat., 7:30–midnight, with dinner, jazz, and drinks. $55; reserve 24 hours ahead.

URBAN PARK RANGERS—Tours and workshops; phone borough offices for this weekend's schedule. **Bronx** (589-0096) . . . **Brooklyn** (718-856-4210) . . . **Manhattan** (379-3091) . . . **Queens** (718-699-4204) . . . **Staten Island** (718-442-1304).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): guided tours of the natural areas; 7/22 at 7:30 p.m., the New York Botanical Forest area; $1.75 . . . Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): summer nature walk, 7/21 at 11 a.m. . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Special archaeological walk, 7/20 at 10 a.m.; $2.

THE BROOKLYN RIVIERA, with the Shore Walkers of New York (663-2167). Coney Island, Brighton, Sheepshead Bay, and who knows what else. Take swim suit, hat. 7/21 at 11; meet at Nathan's Famous Hot Dogs, Coney Island, Stilwell Ave. BMT stop.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 204-1112 for schedule.

OUTDOORS CLUB—An evening walk around Gramercy Park, where Theodore Roosevelt, Edwin Booth, Samuel Tilden lived. 7/18 at 6 p.m. at the Calvary Church, N.E. corner of 21st St. and Park Ave. So. (876-6688, eves. before 10 p.m.); $1. Write P.O. Box 227, N.Y. 10021, for schedule of country hikes.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 7/20, N.Y. wine country; 7/21, Somerset County.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. 7/21, Ho-Ho-Kus, N.J.

Sports

BASEBALL—Mets: Shea Stadium, Flushing (718-507-6387). $7.50–$9. 7/18 at 7:35, 7/19 at 8:05, 7/20 at 4:05, 7/21 at 1:35 vs. Atlanta; 7/22, 23 at 7:35, 7/24 at 1:35 vs. Cincinnati.

HORSE RACING—The thoroughbreds are at Belmont Park, through 7/29 (718-641-4700, ext. 306, 421). Daily except Tue., post time at 1. $2, $5. Featured races: 7/20, the Brooklyn; 7/21, the Tom Fool.

STEPS—7/21 at 10, the New York Benefit Run, for the Ethiopia Relief Fund; starts at 90th St. and Fifth Ave. . . . 7/23 at 7 a.m., the Tavern on the Green Breakfast Run, at 2, 4, and 6 miles. Starts at Tavern on the Green, 67th St. and C.P.W. (New York Road Runners Club: 860-4455).

VOLVO TENNIS/NEW JERSEY—In addition to the men's Grand Prix event, featuring such ranked players as John Lloyd, Tim Mayotte, and Brian Teacher, there will be the Cassini Cup (hall-of-fame tournament) and the Women's Invitation (sponsored by the state of New Jersey). 7/21–28 at the Newark Academy, Livingston, New Jersey; weekdays at noon and 7, weekends at 1; courtside boxes, $750–$1000, daily tickets, $7–$25 (696-4884).

Children

ZOO OLYMPICS 1985—It's that time of year again, when children can act like animals and moms and dads won't yell at them. Do the Turtle Trot and the Raccoon Dabble. 7/20, 11 a.m. to 2, at the Staten Island Zoo, 614 Broadway, Staten Island; free with zoo admission, 75 cents, $1 for those 13 and over, free for seniors and children under 3 (442-3100).

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; with the Magic Circle Mime Troupe. Avery Fisher Hall, Lincoln Center (874-2424). 7/17 at 10 and 11:30 a.m. $3–$5.

FIT FIFTEEN-YEAR-OLDS and younger vie for awards in the "Young People's Physical Fitness Competition" 7/16, 17, featuring pushups, sprints, shuttle run. 11 a.m.–4 each day; Roberto Clemente State Park, W. Tremont and Matthewson Rd. (just below Fordham), Bronx (299-8750); free.

STATE PARKS' OUTREACH PROGRAM—Elfin Puppet Theatre on 7/18 at 1, Roberto Clemente State Park (see above for location) . . . "Aladdin and His Wonderful Lamp," a musical, 7/18 at 1:15, Cunningham Park, Union Turnpike and Francis Lewis Blvd., Jamaica, Queens . . . "Native American and Latin American Folktales" at the American Museum of Natural History's Kaufmann Theater, presented by Vera and Hortensia Colorado. 7/16, 17 at 10:30 a.m. and 12:30 . . . Winnie Wilson Puppet Theatre transforms skates and singers into marionettes, 7/18 at 1, Allen Christian School, 171-10 Linden Blvd., Jamaica, Queens . . . Hanabelle & the Clown Co., in which Hanabelle wears all the hats, 7/18 at 1, Bronx YMCA Camp, 2 Castle Hill Ave., Bronx . . . "The Choice Is Yours," a play about the dangers of cigarette smoking, by the Floating Hospital Children's Theatre, Brooklyn Children's Museum, 145 Brooklyn Ave. 7/19 at 2:30. All events free (977-8240).

SUMMER PUPPETS at the Brooklyn Museum (200 Eastern Parkway), featuring an adaptation of a traditional Japanese folktale, "Mingei Mouse: A Furry Tale," in which mouse parents try to find a husband for their daughter. Wed., Thu., Fri. at 11 a.m. and 1, through 8/16; special performance 7/21 at 3; $1.50 per child, accompanying adults free (718-638-5000).

STORIES IN SPANISH come to the Brooklyn Public Library's Sunset Park branch, Fourth Ave. at 51st St. 7/17 at 3:30; free (718-438-8846).

TADA! has prepared a light musical, "Laughing Is Not Easy," about a heavy subject. Fri., Sat., and Sun. at noon and 2; Irish Arts Center, 553 W. 51st St. (between Tenth and Eleventh Aves.); $4, $4.50 adults (714-2789); through 8/11.

JOURNEY TO THE SUN: A CELEBRATION OF SUMMER, 7/15–19, featuring actors, dancers, park rangers. 9 a.m.–12 noon; Van Cortlandt Mansion, next to the Visitors Center at 242nd St. and Broadway, Van Cortlandt Park, Bronx (430-1890 or 430-1858); free.

PENNY BRIDGE PLAYERS—"Cinderella," musically, 7/17, 18, 23 at 10:30, 1:30; 7/19 at 10:30; 7/20 at 2; 7/22 at 1:30. All performances except 7/20 at 59 Cranberry St., Brooklyn (718-522-0255), $3.75. 7/20 show at Picnic House in Prospect Park, Brooklyn, $2.

STORYTELLING—Marcia Lane reads "The Pot Child," by Jane Yolen; Meg Lippert, "Who's in the Rabbit's House," by Verna Aardema. 7/20 at 11 a.m., Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

THE NEW YORK PUBLIC LIBRARY—"The Dancing Bear," a multimedia bilingual disco fantasy, will be presented by Teatro Allegre, at the Columbus Branch, 742 Tenth Ave. (between 50th and 51st Sts.), on 7/19 at 2:30; free (586-5098) . . . In the film *Tuck Everlasting,* the Tuck family's secret of eternal youth is discovered by a ten-year-old and a malicious stranger. 7/23 at 12:30; Donnell Library Center, 20 W. 53rd St. (621-0618); free.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). "Animal Answers" to little people questions; learn from naturalist Ann Augustine how Central Park's animals beat the heat. 7/20 at 1, reservations required. Free.

CHILDREN'S MUSUEM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 7/20, 21, "Moppets and Muppets." 7/21 at 2, Guy Gilchrist, artist and writer of "The Rock Channel," will demonstrate how he does it—then do it yourself, in your very own way. Free with museum admission.

RADIO HIGHLIGHTS

Wed., July 17

3:00/WNCN—Mendelssohn: Four Pieces for String Quartet, Op. 81; **Cimarosa:** Sonatas for Harpsichord.

WNYC—Tippett: A Child of Our Time.

4:04/WQXR-AM—Ravel: La Valse; **Avison:** Cto Grosso #7 in g; **Handel:** Harpsichord Suite #5.

5:00/WNCN—Bach: Toccata & Fugue in d; **Haydn:** Piano Trio in F; **J. C. Bach:** Cto for Keyboard in C, Op. 7, #1.

6:00/WNCN—Mozart: Minuets; **Mendelssohn:** Fantaisies, Op. 16; **Liszt:** Mephisto Waltz #1.

7:00/WNYC—Bartok: 3 Folk Songs from the Csik District; **Debussy:** The Fall of the House of Usher; **Bach:** Brandenburg Cto #6 in B-Flat..

7:03/WQXR-AM/FM—Delalande: Troisieme Caprice in D; **Dittersdorf:** Qt #5 in E-Flat; **Gottschalk:** Columbia.

8:00/WNCN—Vaughan Williams: Serenade to Music; **Sibelius:** Pohjola's Daughter, Op. 49; **D. Scarlatti:** Sonatas for Harpsichord.

WNYC—The Frick Collection. **Corelli:** Sonata in D, Op. 5, #1; **Ives:** Sonata for Violin & Piano; **Beach:** Romance; **Still:** Suite for Violin & Piano.

8:06/WQXR-AM/FM—Vivaldi: The Four Seasons; **Satie:** Gymnopedie #1.

9:00/WNCN—R. Strauss: Four Last Songs; **Tchaikovsky:** Swan Lake, Op. 20: Suite.

Thurs., July 18

3:00/WNCN—Devienne: Cto for Flute #2 in D; **Various:** Florentine Music of the 14th Cent.

WNYC—Messiaen: Turangalila Sym; **Reich:** Tehillim.

4:04/WQXR-AM/FM—Lully: Suite Francaise in g; **Bartok:** 3 Rondos on Folk Tunes; **Gershwin:** Porgy and Bess: Catfish Row; **Biber:** St. Polycarp Sonata for 8 Trumpets.

5:00/WNCN—Debussy: Nocturnes: Sirenes; **Tchaikovsky:** Serenade melancolique in b-flat, Op. 26.

6:00/WNCN—Leo: Cto for Cello in A; **Haydn:** Cto for Trumpet in E-Flat; **Mozart:** Cto for Piano #3 in E-Flat.

7:00/WNCN—Hagen: Sonata in B; **Minkus:** Paquita: Pas de Deux; **Beethoven:** Bagatelles, Op. 33.

7:03/WQXR-AM/FM—Vivaldi: Violin Cto in c; **Trad. Spanish:** A Basque Folk Song Suite.

7:05/WNYC—Vaughan Williams: Tuba Cto; **Beethoven:** Sym #8 in F.

8:00/WNYC—Concertgebouw Orchestra. Antal Dorati, conductor. **Haydn:** Concertante Sym for Violin, Cello, Oboe, Bassoon & Orch in B-Flat, Op. 84.

8:06/WQXR-AM/FM—Beethoven: Coriolan Ov; Piano Cto #1 in C.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With mezzo-soprano Frederica von Stade, Minnesota Orch, conducted by Neville Marriner. **Argento:** Five Songs for Mezzo & Orch (N.Y. premiere); **Respighi:** Pines of Rome.

Fri., July 19

3:00/WNCN—Anon: Instrumental Hoquetas (13th-Cent.); **Gliere:** Cto for Harp in E-Flat, Op. 74; **Wassenaer:** Cto Armonico in A.

WNYC—The last works of Rossini (Petite Messe Solenelle, Sins of Old Age, etc.).

4:04/WQXR-AM/FM—Dittersdorf: Qt #4 in C; **Delibes:** Coppelia: Excerpts; **Stanley:** Trumpet Voluntary; **Brahms:** Contemplation.

5:00/WNCN—Vivaldi: Cto for Bassoon in e; Cto for Oboe in a, Op. 39, #2; **Ponchielli:** La Gioconda: Dance of the Hours.

6:00/WNCN—Chopin: Ballade #4 in f, Op. 52; **Loeillet:** Sonata for Recorder & Bass Continuo in G; **Ravel:** Introduction & Allegro; **Schumann:** Fugues.

7:00/WNYC—San Francisco Opera: The Ring Cycle. Die Walkure. Edo de Waart conducts with the production directed by Nikolaus Hehnhoff, with a cast of Wagnerian singers including Eva Marton, Gwyneth Jones, Helga Dernesch, Hanna Schwarz, Rene Kollo, Peter Hofmann, William Lewis, Helmut Pampuch, Walter Berry, Thomas Stewart and James Morris.

7:03/WQXR-AM/FM—Handel: Cto #2 in F for 2 Wind Bands & Strings; **Bax:** The Happy Forest; **Mozart:** Larghetto & Allegro.

8:00/WNCN—A. Scarlatti: Cto Grosso #2 in D; **Faure:** Masques et Bergamasques, Op. 112; **Mozart:** Cto for Piano #11 in F.

8:06/WQXR-AM/FM—Schubert: Sym #3 in D; **Prokofiev:** Violin Cto #1 in D.

9:00/WNCN—Mendelssohn: Midsummer Night's Dream, Op. 21; **Ravel:** Histoires naturelles; **Bach:** Brandenburg Cto #3 in G.

Sat., July 20

9:05 a.m./WQXR-AM/FM—Paul Badura-Skoda, pianist. **Mozart:** Piano Sonata #12 in F; **Ravel:** Sonatine; **Schubert:** Piano Sonata in E.

10:00 a.m./WNCN—Mozart: Sym #34 in C; **Liszt:** Concert Paraphrase on Verdi's "Il Trovatore."

10:04 a.m./WQXR-AM/FM—Rossini: The Turk in Italy: Ov; **Handel:** Concerti Grossi, Op. 3, #4.

11:00 a.m./WNCN—Rachmaninoff: Aleko: Intermezzo; **R. Strauss:** Piano Pieces, Op. 3.

12:00/WNYC—Library of Congress Chamber Music. The Theater Chamber Players of Kennedy Center. **Zemlinsky:** Seven Songs for Voice & Piano; **Brahms:** Zwei Gesange for Alto & Piano, Op. 91; **Korngold:** Suite, Op. 23, for Piano Left-hand & Strings.

12:05/WQXR-AM/FM—Grainger: Lincolnshire Posy.

1:00/WNCN—Various: German Music of the 16th-Cent; **Rimsky-Korsakov:** Scheherazade, Op. 35.

2:00/WNCN—Waterloo Festival. Andre Watts, pianist. **Wagner:** Die Meistersinger: Dance of the Apprentices; Prelude to Act III; **Beethoven:** Sonata #29 in B-Flat.

WNYC—Sibelius: Sym #6.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Rossini:** The Barber of Seville (Allen, Baltsa, Araiza, Academy of St. Martin-in-the-Fields/Marriner).

4:00/WNCN—Verdi: Il Trovatore: Ah si, ben mio; Di quella pira; **Shostakovich:** Cto for Piano #1 in c, Op. 35.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

7:00/WNCN—Anniversary Concert. Ernest Bloch, Julian Bream and Isaac Stern. **Tchaikovsky:** Cto for Violin in D, Op. 35; **Albeniz:** Iberia, Book I: Evocation; **Bloch:** Baal Shem: Nigun.

8:00/WNCN—Artist's Image. Sviatoslav Richter, pianist. **Chopin:** Etude in e, Op. 25, #5; **Schubert:** Lieder; **Schumann:** Cto for Piano in a, Op. 54.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the International Barcelona Singing Competition, "Francisco Vinas."

WNCN—Saturday Night Opera. **Wagner:** Die Walkure (Crespin, Nilsson, Ludwig, King, Frick, Vienna Phil Orch/Solti).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With pianist Emanuel Ax. **Mendelssohn:** Sym #3 in a, Op. 56, "Scottish"; **Brahms:** Piano Cto #2 in B-Flat, Op. 83.

9:30/WKCR—Italian Divas of the Fifties. Stefan Zucker, host. **Puccini:** Tosca (Olivero).

Sun., July 21

9:04 a.m./WQXR-AM/FM—Haydn: Piano Cto #4 in G; **Ravel:** Rapsodie Espagnol; **Smetana:** Qt #2 in d.

10:00 a.m./WNCN—Classic Guitar. **Paganini:** Sonata for Violin & Guitar #6 in A; **Rodrigo:** Fantasa para un Gentilhombre; **Sor:** Variations on the Theme, "Marlborough," Op. 28.

WNYC—Weber: Sonata #2 in A-Flat; **Beethoven:** Sonata #32 in c, Op. 111.

11:00 a.m./WNCN—Wassenaer: Cto Armonico in E-Flat; **Prokofiev:** Cto for Violin #1 in D, Op. 19; **Bach:** Brandenburg Cto #2 in F.

WNYC—Chopin: Cto #1 in e, Op. 11; **Rachmaninoff:** Rhapsody on a Theme of Paganini, Op. 43.

12:00/WNYC—The Frick Collection. **Telemann:** Cantata "Hemmet den Eifer, verbannet die Rache"; **Bach:** "Seele, deine Sperzerein" from Easter Oratorio; **Handel:** Cantata "Pastorella, vagha bella."

1:00/WNCN—Milwaukee Symphony. Lukas Foss, conductor. With soprano Barbara Pearson, mezzo-soprano Susan Bloss, Wisconsin Conservatory Symphony Chorus. **Mahler:** Sym #2 in c, "Resurrection."

2:00/WNYC—Dukas: Sym in C.

3:00/WNCN—Vivaldi: Cto for 2 Violins & Strings in A; **Suppe:** Bocaccio: Ov; **Holborne:** Pavans and Galliards.

3:04/WQXR-AM/FM—New York Philharmonic. Kurt Masur, conductor. With soprano Arleen Auger, tenor Philip Creech, Westminster Choir. **Handel:** Water Music, Suite #2 in D; Coronation Anthem #2, "The King Shall Rejoice; Ode for St. Cecilia's Day.

4:00/WNCN—Schubert: Minuets and Trios; **Chopin:** Nocturne in c-sharp, Op. 27, #1; **C. P. E. Bach:** Cto for Flute in G.

5:00/WNCN—Schumann: Lieder "Fruhlingsnacht," Op. 39, #12; **Haydn:** Sym #21 in A; **Schumann:** Piano Trio #2 in F, Op. 80.

6:00/WNYC—St. Louis Symphony. **R. Strauss:** Don Juan, Op. 20; **Stravinsky:** Violin Cto in D; **Ives:** Sym #2.

7:00/WNCN—Anniversary Concert. Ernst von Dohnanyi and Enrique Granados. **Granados:** Spanish Dance #11; **Dohnanyi:** Serenade for Violin, Viola & Cello, Op. 10; **Granados:** Spanish Dance #5; **Dohnanyi:** Rhapsody in C, Op. 11, #3.

8:00/WNYC—Pipedreams. James Welch in Concert. Works by **C. P. E. Bach, Pepping, Mendelssohn, Karg-Elert, Gigout,** others.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** La forza del destino (Price, Domingo, Milnes, Giaiotti, London Symphony Orch/Levine).

Mon., July 22

3:00/WNCN—Vivaldi: Cto for Guitar in C; **Beethoven:** Qt #2 in G, Op. 18, #2; **Albeniz:** Iberia, Book I: El Corpus en Sevilla.

4:04/WQXR-AM/FM—Dvorak: The Midday Witch; **Avison:** Cto Grosso #2 in G; **Mozart:** Rondo in C.

5:00/WNCN—Anon: Medieval Christmas Music; **Beethoven:** Sonata for Piano #19 in g, Op. 49, #1; **Mozart:** Sonata for Bassoon & Cello in B-Flat; **Gretry:** Le Magnifique: Ov.

6:00/WNCN—Cimarosa: Cto for Oboe & Strings in C; **J. Strauss Jr.:** Emperor Waltz, Op. 437; **Handel:** Sonata for Flute & Continuo in a, Op. 1, #4.

7:00/WNYC—Franck: Sym in d.

7:03/WQXR-AM/FM—Vivaldi: Guitar Cto in D; **Bree:** Allegro for Four String Quartets; **Tchaikovsky:** Swan Lake: Act I, excerpts.

8:00/WNYC—Bach Gesellschaft. Cto in D after Vivaldi, Op. 3, #9; Sonata in G for Viola da Gamba & Harpsichord; Well-Tempered Clavier, Book II: Prelude & Fugue #23 in B.

8:06/WQXR-AM/FM—Respighi: Old Dances and Airs, Suite #1; **Sibelius:** Violin Cto in d.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Joseph Kalichstein, piano. **Schumann:** Davidsbundlertanze, Op. 6; **Schubert:** Drei Klavierstucke, Op. posth.; **Bartok:** Sonata for Piano.

WNYC—Dorati: Sym; **Nielsen:** String Qt in f.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor. With pianist Andras Schiff. **Dutilleux:** Metaboles; **Mozart:** Piano Cto #24 in c; **Stravinsky:** Petrouchka.

Tues., July 23

3:00/WNCN—Lalo: Cto for Cello in d; **Galuppi:** Sonata for Harpsichord #4 in c; **Liszt:** Reminiscences de Lucia di Lammermoor.

WNYC—Beecham conducts Delius.

4:04/WQXR-AM/FM—Handel: Harp Cto in B-Flat, Op. 4, #6; **Mendelssohn:** Three Fantasies; **Rossini:** The Silken Ladder: Ov.

5:00/WNCN—Mozart: Sym #23 in D; **Tchaikovsky:** Marche slave, Op. 31; **Vivaldi:** La Stravaganza: Cto for Violin in G, Op. 4, #3.

6:00/WNCN—Wagner: Siegfried: Forest Murmurs; **J. C. Bach:** Sym in D, Op. 18; **Enesco:** Roumanian Rhapsody in A, Op. 11; **Berwald:** Festival of the Bayaderes.

7:05/WNYC—Schumann: Sym #2 in C.

8:00/WNCN—Rachmaninoff: Symphonic Dance, Op. 45, #1; **Brahms:** Trio for Violin, French Horn & Piano in E-Flat, Op. 40.

WNYC—New Music Los Angeles. An Evening With Steve Reich. **Reich:** Octet; Vermont Counterpoint; Drumming.

8:06/WQXR-AM/FM—R. Strauss: Symphonia Domestica.

9:00/WNCN—Khachaturian: Sym #3; **Rachmaninoff:** Etudes-Tableaux, Op. 39, #1-3.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, July 17–19 and 22–23

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR
212-764-7000
11 WPIX
212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-669-7800
H HOME BOX OFFICE
212-484-1100
N UPTOWN
212-942-7200
S SHOWTIME
212-708-1600
W WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning
9 Jimmy Swaggart
11 Civic Programming (except Mon)
Mon/Tom and Jerry
H Wed/Movie: Animalympics
S Tue/Ali Baba's Revenge

6:15
H Thu/Emma and Grandpa: Summer

6:30
2 4 News
5 Groovie Ghoulies
9 700 Club
11 Great Space Coaster
H Mon/Movie: The Camel Boy
S Thu/Ali Baba's Revenge
Fri/Righteous Apples

6:35
H Tue/The Banana Splits in Hocus Pocus Park

7:00
2 Morning News
4 Today
5 Fat Albert and the Cosby Kids
7 Good Morning America
11 Pink Panther
H Thu/Bobby and Sarah
Fri/Life on Earth: Invasion of the Land
S Wed/Faerie Tale Theatre's Greatest Moments (cc)
Fri/D.C. Beach Party
Tue/Have You Ever Been Ashamed of Your Parents?

7:30
5 Plastic Man
9 Straight Talk
11 Scooby Doo
H Wed/Fraggle Rock (cc)
S Thu/The Man That Corrupted Hadleyburg
Mon/Movie: Black Beauty

8:00
5 Woody Woodpecker
11 Voltron
H Wed/Movie: If You Could See What I Hear
Thu/Movie: Swamp Thing
Fri/Movie: Savage Harvest
Mon/Movie: Careful, He Might Hear You (cc)
Tue/Movie: The Stone Boy (cc)
S Wed/Movie: Staying Alive (cc)
Fri/Movie: Deal of the Century
Tue/Movie: The Neverending Story (cc)

8:30
5 Flintstones
9 Romper Room
11 Superfriends
S Thu/Rock of the '80s: Human League & INXS

9:00
2 All New Let's Make a Deal
4 Donahue
5 Brady Bunch
7 Morning Show
11 Happy Days
W Wed/Movie: The Thirty-nine Steps (1978)
Thu/Movie: The Ultimate Warrior
Fri/Movie: Class
Mon/Movie: Psycho II
Tue/Movie: Beyond the Limit

9:30
2 Anything for Money
5 Gilligan's Island
9 Flying Nun
11 Laverne & Shirley
H Thu/Movie: The Last Starfighter
Fri/Not *Necessarily* the News
Tue/Movie: Highpoint

10:00
2 $25,000 Pyramid
4 Silver Spoons
5 Bionic Woman
9 Gidget
11 Odd Couple
H Wed/Ray Bradbury Theater: The Crowd
Fri/Movie: Conan the Destroyer (cc)
Mon/Movie: Cross Creek
S Wed/Movie: Everything I Have Is Yours
Thu/Movie: Easy to Love
Fri/Movie: Desperate Search
Mon/Movie: It's a Date
Tue/Movie: Easy to Love

10:30
2 Press Your Luck
4 Sale of the Century
7 Comedy Take
9 Partridge Family
11 Family
H Wed/Movie: Thank God It's Friday

10:45
W Wed/Movie: Greystoke: The Legend of Tarzan, Lord of the Apes

11:00
2 Price Is Right
4 Wheel of Fortune
5 Wed–Fri/Carol Burnett
Mon–Tue/Make Room for Daddy
7 Angie
9 Bewitched
H Tue/Bobby and Sarah
W Thu/Movie: Conan the Destroyer
Fri/Movie: Hardbodies
Mon/Movie: Conan the Destroyer
Tue/Movie: The Stone Boy

11:30
4 Scrabble
5 Wed–Fri/Rituals
Mon–Tue/Carol Burnett
7 All Star Blitz
9 I Dream of Jeannie
11 Best Talk in Town
H Thu/Video Jukebox Special
S Fri/Romantic Comedy

12 NOON
2 Body Language
4 Super Password
5 Midday
7 Ryan's Hope
9 11 News
H Wed/Movie: The Last Time I Saw Paris
Thu/Movie: The Tender Trap
Fri/Movie: Cross Creek
Mon/Movie: Ziegfeld: The Man and His Women
Tue/Movie: Chattanooga Choo Choo
S Wed/Movie: If You Could See What I Hear
Thu/Movie: Hercules (cc)
Mon/Star Spangled Country Party
Tue/Movie: Gandhi (cc)

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/Movie: Sands of Iwo Jima (1949). John Wayne, John Agar.
Thu/Movie: Wake of the Red Witch (1948). John Wayne, Gig Young.
Fri/Movie: McQ (1974). John Wayne, Diana Muldaur.
Mon/Movie: The Four Musketeers (1975). Oliver Reed, Charlton Heston, Faye Dunaway.
Tue/Movie: The Sacketts (1979). Glenn Ford, Sam Elliott.

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/Movie: The Darker Side of Terror (1979). Robert Forster, Adrienne Barbeau. Cloned researcher must compete with his look-alike for his wife's affections.
Thu/Movie: The Visitor (1979). Glenn Ford, Mel Ferrer.
Fri/Movie: Cosmos: War of the Planets (1977). John Richardson, Yanti Somer.
Mon/Movie: Zorro (1975). Alain Delon, Stanley Baker.
Tue/Movie: Tarzan, the Ape Man (1932). Johnny Weissmuller, Maureen O'Sullivan. The original banana.
W Wed/Movie: Eddie Macon's Run
Thu/Movie: The Final Option
Fri/Movie: The Hollywood Knights
Mon/Movie: The Dead Zone
Tue/Movie: My Tutor

1:30
2 As the World Turns
S Fri/Movie: South Pacific
Mon/Movie: Desperate Search

2:00
4 Another World
5 News Headlines
7 One Life to Live
H Wed/Movie: Between Friends (cc)
Thu/Movie: From Here to Eternity
Fri/Movie: Sahara
Tue/Video Jukebox
S Wed/Movie: The Last Starfighter
Thu/Movie: Conan the Destroyer (cc)

2:15
5 Popeye

2:30
2 Capitol
11 Munsters
H Tue/Movie: You Light Up My Life

2:45
H Mon/Movie: If You Could See What I Hear

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Hawaii Five-O
11 Superfriends
S Mon/The Man That Corrupted Hadleyburg
W Wed/Movie: The Thirty-nine Steps (1978)
Fri/Movie: Class
Mon/Movie: Psycho II
Tue/Movie: Beyond the Limit

3:15
W Thu/Movie: The Ultimate Warrior

3:30
5 Woody Woodpecker and Bugs Bunny
11 Heathcliff

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 Joker's Wild
11 Wed–Fri/Voltron
Mon–Tue/Gobots
13 Sesame Street (cc)
H Wed/Fraggle Rock (cc)
Thu/Emma and Grandpa: Summer
Fri/Life on Earth: Invasion of the Land
Tue/The Banana Splits in Hocus Pocus Park
S Wed/Movie: The Wizard of Oz (animated)
Fri/Have You Ever Been Ashamed of Your Parents?
Mon/Movie: Black Beauty
Tue/Ali Baba's Revenge

4:05
S Thu/The Man That Corrupted Hadleyburg

4:30
4 People's Court
5 Batman
7 Divorce Court
9 Tic Tac Dough
11 Laverne & Shirley
H Wed/Movie: Animalympics
Thu/Bobby and Sarah
Mon/Emma and Grandpa: Summer

5:00
2 4 7 News
5 Dukes of Hazzard
9 Dating Game
11 Little House on the Prairie
13 Reading Rainbow (cc)
H Fri/Stanley, the Ugly Duckling
Mon/The Great Whales
Tue/Gorilla
S Thu/Ali Baba's Revenge
Fri/Noah's Animals
Tue/Righteous Apples
W Wed/Movie: Goldy
Thu/Movie: Rhinestone
Fri/Movie: Top Secret!
Mon/Movie: Curse of the Pink Panther
Tue/Movie: Dodsworth

5:30
9 Newlywed Game
13 Everybody Here
H Thu/Video Jukebox Special
Fri/Fraggle Rock (cc)
S Wed/A Far Out Fourth
Fri/Righteous Apples
Tue/Have You Ever Been Ashamed of Your Parents?

Evening, July 17–19 and 22–23

Wed., July 17

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 New Jersey Nightly News
21 How to Play the Piano Despite Years of Lessons
31 World Chronicle
H Movie: Highpoint
S Movie: Staying Alive (cc)

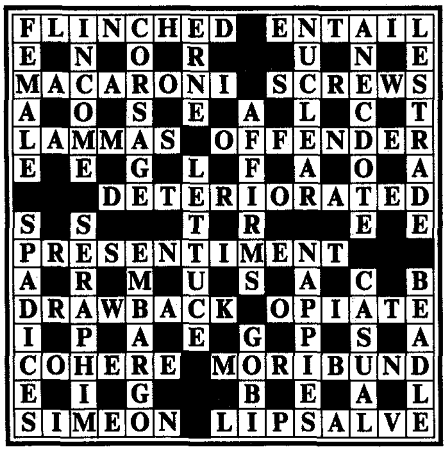
6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Under Sail (cc)
31 City Comment

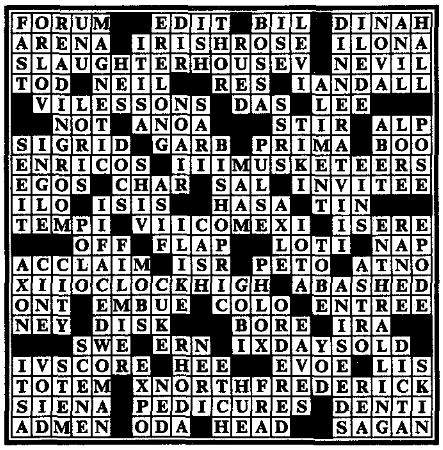
6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Sale of the Century
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Working Women
W Movie: Greystoke: The Legend of Tarzan, Lord of the Apes

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 Tic Tac Dough
11 News
21 Long Island Report
31 Dr. Who
H Ray Bradbury Theater: The Crowd

SOLUTIONS TO LAST WEEK'S PUZZLES





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You may arrive by 9:30 pm for dinner weekdays.
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TELEVISION

8:00
② Charles in Charge
④ Highway to Heaven
⑤ PM Magazine
⑦ Fall Guy (cc)
⑨ News
⑪ Special: The Montreux Golden Rose Pop Festival
⑬ National Geographic Special: Australia's Animal Mysteries (cc)
㉑ Nanny
㉛ Video Music Box
Ⓗ Kenny Rogers and Dolly Parton Together
Ⓝ James Cagney: That Yankee Doodle Dandy
Ⓢ Faerie Tale Theatre's Greatest Moments (cc)

8:30
② E/R
⑤ Carol Burnett
⑨ House Calls

9:00
② Movie: A Piano for Mrs. Cimino. Bette Davis, Penny Fuller.
④ Facts of Life
⑤ Merv Griffin
⑦ The Barbara Walters Special. Jane Fonda, Sally Field, Esther Williams. (cc)
⑨ Movie: The Delta Factor (1970). Christopher George, Yvette Mimieux.
㉑ The Fall and Rise of Reginald Perrin
㉛ Heart of the Dragon
Ⓗ Movie: The Lady in Red
Ⓢ Movie: The Last Starfighter

9:30
④ Special: No Complaints
㉑ Butterflies
Ⓦ Movie: Under the Volcano

10:00
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel (cc)
⑬ Improper Conduct. Cuban exiles interviewed.
㉑ Monty Python
㉛ Military and the News Media
Ⓝ Movie: Ceiling Zero

10:30
㉑ Monty Python
Ⓗ Not *Necessarily* the News

11:00
② ④ ⑦ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ Movie: Purple Rain (cc)
Ⓢ Movie: The Lost Empire

11:30
② Night Heat
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Long Island Report
Ⓦ Movie: Tangerine

12 MIDNIGHT
⑦ Eye on Hollywood
⑪ Star Trek
⑬ Lifeline
Ⓝ Movie: Yankee Doodle Dandy

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
⑨ Best of Saturday Night Live
Ⓢ Movie: If You Could See What I Hear

12:40
② McCloud

12:55
Ⓗ Movie: Humongous

1:00
⑦ Movie: Get Carter (1971). Michael Caine, Britt Ekland.
⑨ Joe Franklin
⑪ Twilight Zone
Ⓦ Movie: Eddie Macon's Run

1:30
④ ⑪ News

1:40
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑨ Movie: Desperate Moment (1953). Dirk Bogarde, Mai Zetterling.
⑪ Movie: Blondie's Hero (1950). Penny Singleton, Arthur Lake.

2:10
⑤ Movie: Fantasy Island (1977). Ricardo Montalban, Bill Bixby.

2:20
Ⓢ Movie: Bachelor Party

2:30
④ Ben Casey

2:35
Ⓗ Movie: Circle of Iron

3:00
Ⓦ Movie: The Thirty-nine Steps (1978)

3:30
④ Ben Casey
⑪ F Troop

4:00
⑨ Joe Franklin
⑪ Abbott and Costello

4:15
Ⓗ Movie: The Star Chamber

4:20
Ⓢ Movie: The Wizard of Oz (animated)

4:30
④ Here's Lucy
⑪ Biography: Winston Churchill (Part I)

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News

5:45
Ⓢ A Far Out Fourth

Thu., July 18

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
Ⓗ Movie: Touched by Love
Ⓢ Movie: Hercules (cc)

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Roughing It
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Innovations
Ⓦ Movie: The Life of Riley

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Tic Tac Dough
⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Magnum, P.I.
④ Cosby Show
⑤ PM *Magazine*
⑦ Movie: The Goodbye Girl (1977). Richard Dreyfuss, Marsha Mason.
⑨ News
⑪ Movie: Bullitt (1968). Steve McQueen, Robert Vaughn, Jacqueline Bisset. Detective assigned to protect a government witness. Byzantine plot, car chase to end them all.
⑬ Evening at the Pops
㉑ Austin City Limits—Tammy Wynette, John Conlee
㉛ Video Music Box
Ⓗ Movie: Purple Hearts
Ⓝ Movie: Entre Nous
Ⓢ Movie: Conan the Destroyer (cc)

8:30
④ Family Ties
⑤ Carol Burnett
⑨ House Calls
Ⓦ Movie: Conan the Destroyer

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑨ Movie: Return From the Ashes (1965). Maximilian Schell, Samantha Eggar.
⑬ Mystery!—Reilly: Ace of Spies (cc)
㉑ Heatwave—Mongo Santamaria
㉛ And a Time to Heal. Five nurses who served in Vietnam.

9:30
④ Night Court
㉑ This Old House (cc)

10:00
② Knots Landing
④ Hill Street Blues
⑤ News
⑦ 20/20 (cc)
⑬ Intercom—Jesse Jackson: On the Record
㉑ Soundstage—Tina Turner
㉛ Tony Brown's Journal
Ⓗ Movie: Now and Forever
Ⓝ Movie: Falasha
Ⓢ Brothers (cc)

10:30
⑪ News
㉛ America's Black Forum
Ⓢ Bizarre 22 (cc)

11:00
② ④ ⑦ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ Movie: Last Embrace
Ⓦ Movie: Candy Goes to Hollywood

11:30
② New Avengers
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Racing From Roosevelt
⑪ Honeymooners
㉑ Long Island Report

11:35
Ⓗ Movie: The Last Starfighter (cc)

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Masterpiece Theatre: The Citadel (cc)
Ⓝ Movie: One-Trick Pony

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
Ⓦ Movie: The Final Option

12:40
② Movie: Dead Wrong (1982). Britt Ekland.

12:50
Ⓢ Movie: Little Darlings

1:00
⑦ Movie: The Cavern (1966). John Saxon.
⑨ Joe Franklin
⑪ Twilight Zone

1:20
Ⓗ Movie: Foxes

1:30
④ ⑪ News

1:40
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑨ Movie: Zebra Force (1977). Richard X. Slattery.
⑪ Lifestyles of the Rich and Famous

2:10
⑤ Movie: The Private Files of J. Edgar Hoover (1977). Broderick Crawford, Dan Dailey.

2:30
④ Ben Casey
Ⓢ Rick and Bob Report

2:45
Ⓦ Movie: The Ultimate Warrior

3:00
⑪ Children Between Life and Death
Ⓢ Movie: The Divine Nymph

3:10
Ⓗ Movie: Risky Business

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Winston Churchill (Part II)
Ⓢ Brothers (cc)

4:55
Ⓗ Movie: The Pope of

Greenwich Village

5:00
④ Here's Lucy
⑨ News
⑪ It's Your Business

5:15
Ⓢ Rock of the '80s: Human League & INXS

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News

Fri., July 19

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ **Movie: Chattanooga Choo Choo**
Ⓢ **Movie: Deal of the Century**

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ **Movie: Where the Boys Are '84**

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ ⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Dukes of Hazzard
④ **Movie: Saturn 3 (1980).** Kirk Douglas, Farrah Fawcett.
⑤ PM Magazine
⑦ Webster (cc)
⑨ **Baseball: Atlanta Braves vs. Mets**
⑪ Barney Miller
⑬ Washington Week in Review
㉑ Nature (cc)
㉛ Video Music Box
Ⓗ **Movie: The Stone Boy** (cc)
Ⓝ **Movie: The World of Apu**
Ⓢ **Movie: Purple Rain** (cc)

8:30
⑤ Carol Burnett
⑦ Comedy Factory
⑪ **Baseball: Yankees vs. Minnesota Twins**
⑬ Wall $treet Week

9:00
② **Movie: Hotline.** Lynda Carter, Steve Forrest.
⑤ Merv Griffin
⑦ Benson (cc)
⑬ Great Performances—The Life of Verdi
㉑ **Movie: The Inspector General (1949).** Danny Kaye, Walter Slezak.
㉛ Masterpiece Theatre—The Citadel
Ⓦ **Movie: Hardbodies**

9:30
⑦ People Do the Craziest Things (cc)
Ⓗ **Movie: Conan the Destroyer** (cc)

10:00
④ Miami Vice
⑤ News
⑦ Matt Houston (cc)
㉛ Eye on Dance—Ballroom Dance as an Art Form
Ⓝ **Movie: Peppermint Soda**
Ⓢ **Movie: The Pope of Greenwich Village**

10:30
㉛ Looking East

10:45
⑨ Kiner's Korner

11:00
② ④ ⑦ ⑪ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑬ **Movie: Born to Dance (1936).** Eleanor Powell.
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie: Sex World**

11:15
Ⓗ **Movie: Up the Creek**

11:30
② **Movie: Ator: The Fighting Eagle (1983).** Miles O'Keefe.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ TV 2000
⑪ Odd Couple
㉑ Long Island Report

12 MIDNIGHT
⑦ ABC Rocks
⑪ Honeymooners
Ⓝ **Movie: The Phantom of Liberty**
Ⓢ D.C. Beach Party

12:30
④ Friday Night Videos
⑤ Naked City
⑦ New York Hot Tracks
⑨ Best of Saturday Night
⑪ Star Trek
Ⓦ **Movie: China Girl**

12:55
Ⓗ The Hitchhiker

1:00
⑨ Hawaii Five-O
Ⓢ **Movie: Romantic Comedy**

1:30
⑪ News
Ⓗ **Movie: The Amityville Horror**

1:33
② Record Guide

1:36
⑤ America's Top Ten

2:00
④ News
⑦ **Movie: Murders in the Rue Morgue (1971).** Jason Robards, Herbert Lom.
⑨ **Movie: First Yank Into Tokyo (1945).** Tom Neal.
⑪ Solid Gold
Ⓦ **Movie: The Hollywood Knights**

2:03
② **Movie: Man Trouble (1975).** Lee Grant.

2:06
⑤ **Special: The Montreux Golden Rose Pop Festival**

2:30
④ Sally Jessy Raphaël

2:50
Ⓢ **Movie: Alley Cat**

3:00
④ Music City USA
⑪ Kung Fu

3:30
④ Ben Casey
⑨ **Movie: Having a Wonderful Crime (1945).** Pat O'Brien.

3:35
Ⓗ **Movie: Losin' It**

3:45
⑦ New $100,000 Name That Tune
Ⓦ **Movie: Class**

4:00
⑪ Abbott and Costello

4:03
② Newsmakers

4:06
⑤ Rituals

4:30
④ Hit City
⑪ Biography: Admiral Richard Byrd
Ⓢ Noah's Animals

4:33
② **Movie: Let's Scare Jessica to Death (1971).** Zohra Lampert.

5:00
④ Ben Casey
⑨ News
⑪ U. S. Farm Report
Ⓢ Have You Ever Been Ashamed of Your Parents?

5:20
Ⓗ Not *Necessarily* the News

5:30
⑪ News

5:50
Ⓗ The Hitchhiker

Mon., July 22

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ The Woodwright's Shop
㉛ Cityscope
Ⓗ **Movie: Savage Harvest**
Ⓢ **Movie: Master Harold and the Boys**

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
Ⓦ **Movie: Deal of the Century**

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Bosom Buddies
⑪ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ Fraggle Rock (cc)
Ⓢ Star Spangled Country Party

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ PM Magazine
⑦ **Baseball: TBA**
⑨ News
⑪ Leonard Nimoy: Star Trek Memories
⑬ Heart of the Dragon (cc)
㉑ Wild America (cc)
㉛ Video Music Box
Ⓗ **Movie: Careful, He Might Hear You** (cc)
Ⓝ **Movie: Love Me or Leave Me**

8:30
⑤ Carol Burnett
⑨ Tic Tac Dough
㉑ Profiles of Nature

9:00
② Kate & Allie
④ **Movie: Princess Daisy.** Part II (see Sun., July 21, 9 p.m.).
⑤ **Special: Terror.** Explores methods, personalities, and effects on society of terrorists. Part I (Part II, Tue., July 23, 9 p.m.).
⑨ **Movie: An American Guerrilla in the Philippines (1950).** Tyrone Power.
⑪ Star Trek
⑬ Nadine Gordimer Stories: Dramas of South Africa. "Praise," about a gifted black child raised by an English woman and a white missionary.
㉑ Survival Special (cc)
㉛ The Stone Carvers
Ⓢ **Movie: Lassiter**
Ⓦ **Movie: Conan the Destroyer**

9:30
② Newhart
㉛ Alive From Off Center

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Cocaine—Colombia: A Small Family Business
㉑ National Geographic Special—Polar Bear Alert
㉛ And a Time to Heal. Five nurses who served in Vietnam.
Ⓗ Kenny Rogers and Dolly Parton Together

10:15
Ⓝ **Movie: Falasha**

11:00
② ④ ⑦ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ **Movie: Now and Forever**
Ⓢ Rick and Bob Report
Ⓦ **Movie: Laura's Boys**

11:30
② Simon & Simon
④ Best of Carson
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Long Island Report
Ⓢ **Movie: Joy of Sex**

12 MIDNIGHT
⑦ Eye on Hollywood
⑪ Star Trek

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⑬ Mystery!—Reilly: Ace of Spies (cc)
Ⓝ Movie: Entre Nous

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
⑨ Best of Saturday Night Live
Ⓦ Movie: The Dead Zone

12:35
Ⓗ Movie: Porky's II: The Next Day

12:40
② Columbo

1:00
⑦ Movie: My Six Loves (1963). Debbie Reynolds.
⑨ Joe Franklin
⑪ Twilight Zone

1:05
Ⓢ Movie: The Lost Empire

1:30
④ ⑪ News

1:36
⑤ Special: Millionaire Maker

2:00
② News
④ Sally Jessy Raphaël
⑨ Movie: The Fickle Finger of Fate (1967). Tab Hunter.
⑪ Christian Children's Fund

2:20
Ⓗ Movie: Humongous

2:30
④ Ben Casey
⑪ Movie: Treasure of Tayopa (1974). Gilbert Roland, Rena Winters.
Ⓦ Movie: Psycho II

2:36
⑤ Best of Midday

2:40
Ⓢ Movie: Master Harold and the Boys

3:30
④ Ben Casey

3:36
⑤ Off the Set

4:00
⑨ Joe Franklin
⑪ Abbott and Costello
Ⓗ Movie: The Lady in Red

4:06
⑤ Rituals

4:15
Ⓢ Movie: Lassiter

4:30
④ Here's Lucy
⑪ Biography: Charles de Gaulle

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News

5:35
Ⓗ Kenny Rogers and Dolly Parton Together

Tue., July 23

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
Ⓗ Movie: Conan the Destroyer (cc)

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment
Ⓢ Movie: The Wild Pony

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ Movie: The Stone Boy

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Bosom Buddies
⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Jeffersons
④ A-Team
⑤ PM Magazine
⑦ Three's a Crowd (cc)
⑨ News
⑪ Barney Miller
⑬ Nova (cc)
㉑ The Pallisers
㉛ Video Music Box
Ⓗ Movie: The Star Chamber
Ⓝ Movie: One-Trick Pony
Ⓢ Movie: The Neverending Story (cc)

8:30
② Movie: Skokie. Danny Kaye, John Rubinstein.
⑤ Carol Burnett
⑦ Foul-Ups, Bleeps & Blunders (cc)
⑨ Tic Tac Dough
⑪ Baseball: Yankees vs. Kansas City Royals
Ⓦ Movie: Daniel

9:00
④ Riptide
⑤ Special: Terror. Part II (see Mon., July 22, 9 p.m.).
⑦ Who's the Boss? (cc)
⑨ Movie: Gambit (1966). Shirley MacLaine, Michael Caine.
⑬ The Spanish Civil War—Battleground for Idealists
㉑ Masterpiece Theatre—The Citadel (cc)
㉛ National Geographic Special—Among the Wild Chimpanzees

9:30
⑦ Hail to the Chief

10:00
④ Remington Steele
⑤ News
⑦ MacGruder and Loud (cc)
⑬ Cocaine—Bolivia: God Gave Us the Leaf
㉑ Poldark
㉛ Music of the Japanese Koto
Ⓗ Philip Marlowe—Private Eye (cc)
Ⓝ Movie: The World of Apu
Ⓢ Paper Chase

11:00
② ④ ⑦ ⑪ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ Movie: Circle of Iron
Ⓢ Brothers (cc)
Ⓦ Movie: Wild Dallas Honey

11:30
② Magnum, P.I.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O
⑪ Odd Couple
㉑ Long Island Report
Ⓢ Bizarre 22 (cc)

12 MIDNIGHT
⑦ Eye on Hollywood
⑪ Honeymooners
⑬ Monty Python
Ⓝ Movie: Peppermint Soda
Ⓢ Movie: Purple Rain (cc)

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
⑨ Best of Saturday Night Live
⑪ Star Trek
⑬ Monty Python
Ⓦ Movie: My Tutor

12:40
② McCloud

12:45
Ⓗ Movie: The Stone Boy (cc)

1:00
⑦ Movie: Snatched (1973). Howard Duff.
⑨ Joe Franklin

1:30
④ ⑪ News

1:36
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑨ Movie: Crossfire (1947). Robert Young.
⑪ Start of Something Big
Ⓢ Movie: Last Embrace

2:06
⑤ Movie: Brother Orchid (1940). Edward G. Robinson, Humphrey Bogart.

2:15
Ⓦ Movie: Beyond the Limit

2:20
Ⓗ Movie: Conan the Destroyer (cc)

2:30
④ Ben Casey

3:00
⑪ Movie: James Dean: First American Teenager (1974). Narrated by Stacy Keach.

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
Ⓢ Movie: The Wild Pony

4:03
⑤ Rituals

4:10
Ⓗ Movie: Losin' It

4:30
④ Here's Lucy
⑪ Biography: Amelia Earhart

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News
Ⓢ Paper Chase

Weekend, July 20–21

Sat., July 20

6:00
④ Here's Lucy
⑤ Pattern for Living
⑨ Straight Talk
⑪ Wall Street Journal Report
Ⓢ Movie: The Neverending Story (cc)

6:30
② Patchwork Family
④ Carrascolendas
⑤ Insight
⑪ Wild Kingdom
Ⓗ Movie: The Neverending Story (cc)

7:00
④ Sonrisas
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ New Jersey Report
⑪ Pink Panther

7:30
② Kidsworld
④ Vegetable Soup
⑤ Wonderama
⑦ Little Prince
⑨ Nine on New Jersey
⑪ Josie and the Pussycats
⑬ MacNeil/Lehrer NewsHour

8:00
② The Bisketts
④ Snorks
⑤ Movin' On
⑦ Superfriends
⑨ Meet the Mayors
⑪ Voltron
Ⓢ Movie: Cynara

8:30
② Get Along Gang
④ Pink Panther & Sons
⑦ Superfriends
⑨ New Jersey People
⑪ Hee Haw
⑬ Wall $treet Week
Ⓗ Movie: T.A.G.—The Assassination Game

9:00
② *Jim Henson's Muppet Babies*
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Battlestar Galactica
⑬ McLaughlin Group

9:30
② Dungeons and Dragons
⑦ Turbo Teen
⑪ *Puttin' on the Hits*
⑬ Capitol Journal
Ⓢ Movie: Cimarron

10:00
② Bugs Bunny/Road Runner
⑤ Saturday Morning
⑦ Rubik the Amazing Cube
⑨ Wrestling
⑪ Soul Train
⑬ Firing Line
Ⓗ Movie: Highpoint

10:30
④ Alvin and the Chipmunks
⑦ New Scooby-Doo Mysteries (cc)

11:00
② CBS Storybreak
④ Kidd Video
⑦ *Scary Scooby Funnies*
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓦ Movie: Something Wicked This Way Comes

11:30
② Pryor's Place
④ Mr. T
⑦ The Littles
⑬ Open Mind
Ⓗ Movie: If You Could See What I Hear

12 NOON
② Bugs Bunny/Road Runner
④ Spiderman and His Amazing Friends
⑤ Expedition Danger
⑦ Golf: British Open
⑨ Those Amazing Animals
⑪ *This Week in Baseball*
⑬ Heart of the Dragon (cc)
㉑ Gourmet Cooking
Ⓢ Movie: Terms of Endearment (cc)

12:30
② Saturday Supercade
④ Incredible Hulk
⑤ America's Top Ten
⑪ Twilight Zone
㉑ *This Old House (cc)*

1:00
④ Major League Baseball: An Inside Look
⑤ Fame
⑨ Movie: Frankie and Johnny (1966). Elvis Presley, Donna Douglas.
⑪ *Movie: Chamber of* Horrors (1966). Patrick O'Neal, Suzy Parker.
⑬ Last Chance Garage
㉑ How to Play the Piano Despite Years of Lessons
Ⓦ Movie: Beat Street

1:15
④ Baseball: Oakland A's vs. Toronto Blue Jays or Kansas City Royals vs. Baltimore Orioles (TBA)

1:30
② Pole Position
⑬ House for All Seasons (cc)
㉑ Square Foot Gardening
Ⓗ Not *Necessarily* the News

2:00
② Kidsworld
⑤ Wonder Woman
⑦ Greatest Sports Legends—Steve Garvey
㉑ Motorweek
Ⓗ Bobby and Sarah

2:30
② Public Hearing
⑦ Movie: The Bounty Man (1972). Clint Walker.
⑬ Victory Garden
㉑ Gourmet Cooking
Ⓢ Star Spangled Country Party

3:00
② Movie: Betrayal (1974). Amanda Blake.
⑤ Movie: Goliathon (1980)
⑨ Movie: Black Oak Conspiracy (1977). Jesse Vint, Karen Carlson.
⑪ Special: Montreux Golden Rose Pop Festival
⑬ Square Foot Gardening
㉑ Magic of Oil Painting
Ⓗ Movie: The Neverending Story (cc)
Ⓦ Movie: Americana

3:30
⑬ New York's Master Chefs
㉑ How to Play the Piano Despite Years of Lessons

4:00
④ Baseball: Atlanta Braves vs. Mets or Pittsburgh Pirates vs. San Diego Padres (TBA)
⑦ Wide World of Sports
⑬ Tennis: Newport Hall of Fame Tennis Championships
㉑ House for All Seasons
Ⓢ Movie: Staying Alive (cc)

4:30
② Sports Special
㉑ Last Chance Garage (cc)

5:00
⑤ Mission: Impossible
⑨ Vegas
⑪ Solid Gold
㉑ Lifeline
Ⓗ Kenny Rogers and Dolly Parton Together
Ⓦ Movie: The Natural

5:30
② Sports Inside Out

6:00
② Channel 2 the People
⑤ Baretta
⑦ News
⑨ Wrestling
⑪ Puttin' on the Hits
⑬ Nature (cc)
㉑ Military and the News Media: A Matter of Intelligence
㉛ P-O-V
Ⓗ Movie: The Last Starfighter (cc)
Ⓢ Movie: The Neverending Story (cc)

6:30
② ⑦ News
⑪ Dance Fever

7:00
② ⑨ News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ Hollywood Close-up
⑪ Jeffersons
⑬ Family Classics—The Last of the Mohicans
㉑ Wall $treet Week
㉛ Washington Week in Review

7:30
② Wheel of Fortune
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑨ In Search Of
⑪ At the Movies
⑬ Wild America *(cc)*
㉑ Inside Albany
㉛ McLaughlin Group
Ⓦ Movie: Sixteen Candles

8:00
② Airwolf
④ Diff'rent Strokes

⑤ **Movie: City for Conquest (1940).** James Cagney, Ann Sheridan.
⑦ T. J. Hooker (cc)
⑨ **Movie: Sahara (1943).** Humphrey Bogart, Bruce Bennett.
⑪ Barney Miller
⑬ Nature of Things
㉑ Great Railway Journeys of the World—The Long Straight.
㉛ Mystery!—Reilly: Ace of Spies
Ⓗ **Movie: Mr. Mom**
Ⓝ **Movie: The Devil's Playground**
Ⓢ Paper Chase

8:30
④ It's Your Move
⑪ **Baseball: Yankees vs. Minnesota Twins**

9:00
② **Movie: Cagney and Lacey.** Loretta Swit, Tyne Daly.
④ Gimme a Break
⑦ Love Boat (cc)
⑬ Creative Edge—Patricia Highsmith, author of *Strangers on a Train.*
㉑ Heart of the Dragon (cc)
㉛ Hello Jerusalem
Ⓢ **Movie: Terms of Endearment** (cc)
Ⓦ **Movie: Joy of Sex**

9:30
④ Mama's Family
Ⓗ The Hitchhiker

10:00
④ Hunter
⑤ News
⑦ Finder of Lost Loves (cc)
⑨ Wrestling
⑬ Sneak Previews
㉑ Diva in Concert. Wilhelmenia Fernandez, star of *Diva,* performs.
㉛ German Pro Soccer
Ⓗ Whoopi Goldberg Direct From Broadway
Ⓝ **Movie: Ceiling Zero**

10:30
⑤ Black News
⑪ News
⑬ **Movie: Mad Love (1935).** Peter Lorre, Frances Drake.
㉑ **Movie: Diva (1981).** Wilhelmenia Fernandez, Frédéric Andrei. High-tech French murder mystery.

11:00
② ④ ⑦ News
⑤ **Movie: White Heat (1949).** James Cagney, Virginia Mayo. Cagney plays a gangster hung up on mom.
⑨ Racing From Roosevelt
⑪ Wall Street Journal Report
Ⓗ **Movie: Class**
Ⓦ **Movie: Tapestry of Passion**

11:30
④ Saturday Night Live
⑦ News (cc)
⑨ **Movie: Homebodies (1974).** Peter Brocco.
⑪ Tales From the Darkside
Ⓢ **Movie: Felicity**

11:45
② Sports People
⑦ **Movie: Lone Wolf McQuade (1983).** Chuck Norris, David Carradine.

12 MIDNIGHT
② **Movie: Thoroughly Modern Millie (1967).** Julie Andrews.
⑪ **Movie: The Getaway (1972).** Steve McQueen, Ali MacGraw. Ex-con and his wife head for Mexico with the loot, pursued by cops and bad guys. Ingenious escapes and beautiful blazing guns.
Ⓝ **Movie: The Decline of Western Civilization**

12:15
Ⓦ **Movie: Fringe Benefits**

12:45
Ⓗ Not *Necessarily* the News

1:00
④ Hawk

1:05
Ⓢ **Movie: Staying Alive** (cc)

1:15
Ⓗ **Movie: The Last Starfighter** (cc)

1:20
⑤ **Movie: The Sterile Cuckoo (1969).** Liza Minnelli, Wendell Burton.

1:30
⑨ **Movie: Deadly Hero (1976).** Don Murray.

1:45
Ⓦ **Movie: Beat Street**

1:55
⑦ **Movie: Smoke Signal (1955).** Dana Andrews, Piper Laurie.

2:00
④ Ben Casey

2:30
⑪ News

3:00
④ **Movie: Great Guy (1936).** James Cagney, Mae Clarke.
⑪ At the Movies
Ⓗ **Movie: Q**
Ⓢ Star Spangled Country Party

3:07
② Record Guide

3:15
Ⓦ **Movie: Americana**

3:30
⑨ **Movie: The Fat Man (1951).** J. Scott Smart.
⑪ **Movie: The Road to Denver (1955).** Lee J. Cobb, John Payne.

3:37
② **Movie: Sorority Kill (1973).** Nicholas Hammond.

4:40
Ⓗ Kenny Rogers and Dolly Parton Together

4:53
② **Movie: The Secret Night Caller (1975).** Robert Reed, Hope Lange.

5:00
⑨ News

5:30
⑪ News
Ⓢ Paper Chase

5:50
⑤ Time for Timothy

Sun., July 21

6:00
⑨ News
⑪ Insight
Ⓗ **Movie: The Grey Fox**

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ New Jersey People
Ⓢ **Movie: The Wizard of Oz** (animated)

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power
⑦ Faith for Today
⑨ Public Affairs
⑪ Old Time Gospel Hour

7:30
② Channel 2 the People
④ Journey to Adventure
⑦ This Is the Life
⑨ Make Peace With Nature
⑬ Sesame Street (cc)
Ⓗ **Movie: Rascals and Robbers—The Secret Adventures of Tom Sawyer and Huck Finn**

8:00
② Way to Go
④ Here's Lucy
⑤ Jimmy Swaggart
⑦ Insight
⑨ Millionaire Maker
⑪ Frederick K. Price
Ⓢ Treasure Recap: 16–21

8:30
② For Our Times
④ Baseball Bunch
⑦ World of Photography
⑨ Day of Discovery
⑬ Mister Rogers' Neighborhood
Ⓢ Noah's Animals

9:00
② Sunday Morning
④ Kids, Inc.
⑤ **Movie: Godzilla on Monster Island (1977)**
⑦ Tiempo
⑨ Oral Roberts
⑪ Jackson Five
⑬ Sesame Street (cc)
Ⓢ Faerie Tale Theatre's Greatest Moments (cc)

9:30
④ Positively Black
⑦ Entertainment This Week
⑨ Point of View
⑪ Voltron
Ⓗ Fraggle Rock (cc)

10:00
② Face the Nation
④ Essence
⑨ Sunday Mass
⑪ The Transformers
⑬ Mister Rogers' Neighborhood
Ⓗ **Movie: From Here to Eternity**
Ⓢ **Movie: Conan the Destroyer** (cc)

10:30
④ Visiones
⑦ **Golf: British Open**
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Family Classics—The Last of the Mohicans

10:45
⑤ **Movie: Tarzan and the Valley of Gold (1966).** Mike Henry, Nancy Kovack.

11:00
② Taking Advantage
④ First Estate: Religion in Review
⑨ Public Affairs
⑪ **Movie: The Time of Their Lives (1946).** Bud Abbott, Lou Costello.
⑬ Wild America (cc)
Ⓦ **Movie: Raiders of the Lost Ark**

11:30
② Newsmakers
④ Today in New York
⑨ World Tomorrow
⑬ Soapbox
㉑ Wall $treet Week

12 NOON
② Channel 2 the People
④ News 4orum
⑨ Robert Schuller (cc)
⑬ Currents
㉑ Tony Brown's Journal
Ⓗ **Movie: Electric Dreams**
Ⓢ Paper Chase

12:30
② Seeing Stars
④ Meet the Press
⑤ **Movie: Vega$ (1978).** Robert Urich.
⑪ **Movie: Vigilante Force (1976).** Kris Kristofferson.
⑬ Inside Albany
㉑ **Movie: Minstrel Man (1944).** Benny Fields.

1:00
② **Movie: Die, Darling, Die (1973).** James Stewart.
④ College National Finals Rodeo
⑨ Exciting World of Speed and Beauty
⑬ New Tech Times
Ⓢ **Movie: Wuthering Heights**
Ⓦ **Movie: Nate and Hayes**

1:30
⑦ This Week With David Brinkley
⑨ **Baseball: Atlanta Braves vs. Mets**
⑬ Here's to Your Health

2:00
④ **Special: CART Michigan 500**
⑤ **Movie: The Big Country (1958).** Gregory Peck, Jean Simmons.
⑪ **Baseball: Yankees vs. Minnesota Twins**
⑬ Nova (cc)
㉑ Great Performances—The Life of Verdi
Ⓗ **Movie: Between Friends** (cc)

2:30
② **Movie: Ransom for Alice (1977).** Gil Gerard.
⑦ Jack London's California

3:00
⑬ Great Railway Journeys—Confessions of a Train Spotter. Monty Python's Michael Palin bares his breast.
Ⓢ **Movie: Hercules** (cc)
Ⓦ **Movie: The Princess and the Pirate**

3:30
⑦ This Is the USFL

4:00
② Sports Sunday
⑦ Lake Tahoe Tennis Festival
⑬ Great Performances—The Life of Verdi
㉑ Nature of Things
Ⓗ **Movie: Flash Gordon**

4:15
⑨ Kiner's Korner

4:30
⑨ Lorne Greene's New Wilderness

5:00
⑤ Fame
⑨ Black Sheep Squadron
⑪ This Week in Baseball
㉑ Undersea World of Jacques Cousteau
Ⓢ **Movie: If You Could See What I Hear**
Ⓦ The Wild Swans

5:30
④ Fight Back
⑪ **Movie: The Island (1980).** Michael Caine.

6:00
② ④ ⑦ News
⑤ **Movie: The Dogs of War (1980).** Christopher Walken, Tom Berenger.
⑨ Vegas
⑬ Sporting Life
㉑ Innovation
Ⓗ Fraggle Rock (cc)
Ⓦ **Movie: Raffles**

6:30
② ④ ⑦ News
⑬ Innovation
㉑ Adam Smith's Money World
Ⓗ **Movie: Hot Stuff**

7:00
② 60 Minutes
④ Punky Brewster
⑦ Ripley's Believe It or Not! (cc)
⑨ Switch
⑬ Seeing Things
㉑ Inside Albany
Ⓢ Faerie Tale Theatre's Greatest Moments (cc)

7:30
④ Silver Spoons
㉑ Ask Congress
Ⓦ Simon and Garfunkel

8:00
② Murder, She Wrote
④ Knight Rider
⑤ Star Search '85
⑦ **Movie: The Concorde—Airport '79 (1979).** Alain Delon, Robert Wagner. (cc)
⑨ Public Affairs
⑪ Lifestyles of the Rich and Famous
⑬ Nature (cc)
㉑ Mystery!—Reilly: Ace of Spies (cc)
㉛ Heart of the Dragon
Ⓗ **Movie: The Muppets Take Manhattan** (cc)
Ⓝ **Movie: Kamilla**
Ⓢ **Movie: Star Trek III: The Search for Spock** (cc)

8:30
⑨ Public Affairs

9:00
② Crazy Like a Fox
④ **Movie: Princess Daisy.** Merete Van Kamp, Ringo Starr. Part I (Part II, Mon., July 22, 9 p.m.).
⑤ Summer Concert Series: Herbie Hancock
⑨ Public Affairs
⑪ Start of Something Big
⑬ Masterpiece Theatre—The Citadel
㉑ **Movie: The Emperor Waltz (1948).** Bing Crosby, Joan Fontaine.
㉛ The Prisoner
Ⓦ **Movie: The Big Chill**

9:30
⑨ Public Affairs

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Public Affairs
⑬ Adam Smith's Money World
㉛ Videoville
Ⓗ **Movie: Electric Dreams**
Ⓝ **Movie: Yankee Doodle Dandy**
Ⓢ Brothers (cc)

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ Alive From Off Center
Ⓢ Bizarre 22

10:45
㉑ Ask Congress

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ World Tomorrow
⑪ Odd Couple
⑬ Independent Focus
Ⓢ **Movie: Conan the Destroyer** (cc)
Ⓦ **Movie: Flash**

11:15
② News
㉑ Butterflies

11:30
⑤ David Susskind
⑦ News
⑨ It Is Written
⑪ Honeymooners

11:40
Ⓗ **Movie: Foxes**

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie: Ben (1972).** Joseph Campanella.
⑨ Jimmy Swaggart
⑪ Star Trek

12:15
Ⓝ James Cagney: That Yankee Doodle Dandy

12:30
④ Greatest American Hero
Ⓦ **Movie: Raiders of the Lost Ark**

12:45
Ⓢ **Movie: The Divine Nymph**

1:00
② Barnaby Jones
⑨ **Movie: The Wackiest Ship in the Army (1960).** Jack Lemmon.
⑪ Tales From the Darkside

1:30
④ Ben Casey
⑤ World Vision
⑪ News
Ⓗ **Movie: Triumphs of a Man Called Horse**

1:55
⑦ **Movie: Reflections of Murder (1974).** Sam Waterston, Joan Hackett.

2:00
② News
⑪ Wall Street Journal Report

2:20
Ⓢ **Movie: If You Could See What I Hear**

2:30
④ Visiones
⑪ **Movie: Fire Over England (1937).** Laurence Olivier, Vivien Leigh.

3:00
④ First Estate: Religion in Review
⑨ **Movie: Up Front (1951).** David Wayne.
Ⓗ **Movie: The Grey Fox**

4:00
Ⓢ **Movie: Hercules** (cc)

4:30
⑪ Biography: Clarence Darrow

4:35
Ⓗ **Movie: Flash Gordon**

5:00
⑨ News
⑪ Life of Riley

5:30
⑦ Morning Stretch
⑪ News

5:45
Ⓢ **Movie: Moon Madness**

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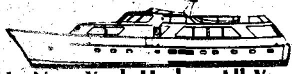

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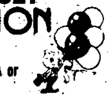

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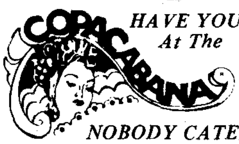

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Attractive Connecticut Male—35, 5' 10", attorney, warm and sensitive, good sense of humor, non-smoking. Enjoys dining and dancing, concerts, good conversation and just sharing. Seeks lasting relationship with slim and pretty, Jewish female, 25-32, with compatible qualities, preferably from Connecticut or Westchester area. Letter/phone/photo, please. NYM T427.

The Urge To Merge—*Has struck this* literate, attractive, unpretentious Jewish gal, 40; many varied interests, loves tennis. Seeks a bright, upbeat male, 38-48. Kids? Great! NYM T434.

Deeply Sensitive Female—Seeks tall, responsible male, 35-45, for pretty brunette with grown sons. NYM T436.

Caring MD—40, seeking tall, attractive Christian woman for meaningful relationship. Photo/note appreciated. NYM T385.

Bright, Pretty, Caring—Witty, independent woman, 33. Seeking an intelligent gentle man (30-42) for good times and a friendly, loving relationship. NYM T386.

Pretty, Blonde, Green-Eyed—*Lady, 30's,* of Hungarian origin, living in France, would like to meet an intelligent, good-looking gentleman, 35-55. NYM J847.

Tall, Classy Blonde—NJ professional woman, Catholic, 34, never married, enjoys travel, opera, politics and more. Seeks tall, financially secure man, 35-45, for serious relationship. Photo/phone/bio please. NYM T383.

Beauty And The Beast—Hard-working, witty, compulsive, chubby 49-year-old, successful, bi-coastal, business dynamo involved in adult publishing and video, dramatically changing the direction of his life by starting law school. Looking for a very fetching young beauty, ages 21-34, to replay King Kong and Fay Wray. Your slender good looks a prerequisite and your intelligence a much-welcome bonus. Let's do the movies, theaters and good restaurants together. Photo a must. PO Box 432 Chelsea St., NY 10011.

Wish To Meet Man—30-40, intelligent, warm, enjoys life, wants eventual marriage. Woman, 32, 5'4", creative, attractive, loves the arts, outdoors close friends, good laughs, quiet evenings together. NYM T401.

Intelligent, Pretty Woman —27, warm, lively, creative, athletic lawyer seeks very smart, successful man of integrity, many interests. Note/phone. NYM T384.

Vivacious, Attractive, Petite—27, Jewish female MD, enjoys dancing, movies and the theater, seeks 28-35-year-old professional man. My job keeps me busy, but I'd love a romantic, sensitive male to make it all worthwhile. Photo/phone/bio. NYM T494.

Take Me In Hand!—Are you a Jewish man, 27-35, strong character, educated, secure, creative, distinguished and over 5'10"? This attractive, Jewish woman, 25, MBA, sincere, spirited, intense, intelligent, sensitive and devilishly naughty at times, awaits your reply. NY/NJ. NYM T391.

Titan Of Industry—Constant world traveler, enjoys arts, sports, 3 homes. Seeking a warm, beautiful, earthy lady, 20-30. Photo/bio/phone. NYM J793.

Special, Striking—Slim, attractive, female attorney. Enjoys tennis, skiing, travel and Chinese food. Seeks tall, athletic, adventurous male to share all of the above. Note/phone/photo. NYM T404.

Slim, Sensual, Striking—*Woman, 32, to* share fun, risks, romance with professional, athletic, single man, under 40. No drugs. Bio/photo/phone. NYM T389.

Striking Scorpio, 27—Down-to-earth professional seeks cultured, athletic male. Note/photo/phone. NYM T395.

It's Time To Try Again—A vivacious, funny, career-oriented, marketing executive in mid 40's, is seeking a man who sees life as an adventure and enjoys the *journey. Photo appreciated. Phone a* must. NYM T403.

Where Angels Fear To Tread—Rush with this 32-year-old, blue-eyed surgeon of tolerably handsome looks and just a touch of herpes (only a little, really). I enjoy fine cuisine and theater, collecting rare wines and Asian art, scuba, white water rafting and especially mischief. I can also "tolerate" quiet evenings, don't take myself too seriously, remember to send flowers and notice what perfume you're wearing. *If you have a brain that* works and a pen that writes, do so, photo, phone. NYM T418.

NJ-NY Thinking Woman—Blonde, 5'8", seeks thinking man, 48 plus. NYM E81

STRICTLY PERSONALS

Tall, Adorable Stockbroker—33, lean, fit, huggable and interested in sports, jazz and dance. Seeks spirited, unjaded, creative, secure, sexy, athletic, very fit lady with an uncommon mind and great legs. Photo/phone/bio. NYM J867.

Breaking Away—Good-looking, personable male health professional, 36, who enjoys exploring out of the way places (with or without bicycle) seeks attractive, down-to-earth, non-smoking female, 20-35, to share in a little adventure. If you're even the slightest bit interested in photography, baseball, mystery movies, Mexican cuisine, or traveling in the country, let's get together and compare notes. Photo appreciated. NYM 809.

Attractive Female Needed—To share congenial relationship, NYC to Montauk, with professional retiree. NYM T405.

Pretty Special Educator—Slim, 34, seeks pretty special man. Kids okay. Send birthdate/phone/note. NYM T406.

Marriage-Minded, Black Female—Professional, early 40's with a sense of humor, enjoys all life has to offer, seeks problems as opportunities, cares deeply about other people, seeks like-minded male, any background, who is also an intelligent risktaker who needs a life's partner. Phone and photo. NYM T407.

Magical Lady Desired—By 37, 6'4", blue and blond, athletic gentleman, nonsmoker, semi-vegetarian. You're romantic, intelligent, love to laugh, lots of common sense with uncompromising values and obviously as I, in search of friend with beauty, sensitivity and strength. Note, phone, photo returned. Not as cold in person. NYM T409.

Extremely Attractive, 35—Highly successful adventurer, seeking intelligent, model-type lady, who is fun-loving and enjoys the finer things in life. Photo, note, phone. NYM T432.

Caring, Loving, Sensitive—Sincere male, 30, tall, likes music, sports and quiet times. Seeks warm, honest, attractive, affectionate female who is ready for a special relationship. Please don't be afraid to write, we have everything to gain. Bio/photo/phone. Thank you. NYM T433.

Redheads Have More Fun—29, successful, adventurous, well-educated and exciting male seeking female counterpart. Phone/photo a must. NYM AA39.

Humanistic Gentleman—5'11", 33, slim, handsome, intellectual, fitness enthusiast, a composite of Thoreau, Emerson and Paine, seeks optimistic, imaginative, fit lady counterpart who aspires to idealism and savors romance, sincerity, intimacy and sensuality more than financial security and success. Does she exist? Photo please. NYM T439.

Herpes, Hesitate And Miss—A chance to meet a unique, mid-NJ lady, Catholic heritage, divorced, no children, 36, gentle, warm, bright, pretty, 5'4", athletic, non-smoker, financially independent, green-eyed, honey blonde. I seek a tall, dark, handsome soulmate, with strength of body and mind, yet vulnerable in heart to share many interests, in a sincere friendship and beyond. Photo/note/phone. NYM J838.

Gorgeous Fashion Model/Student—21, from Tokyo, unmarried, unbitter, unbored, seeks never married gentleman who'd enjoy friendship or lasting relationship. I'm not a stereotype Japanese woman, but love sports, travel, piano, music, fashion and art; am joyful and loyal to people I love. Are you a well-educated, open guy with humanist values, a good sense of humor, romantic, healthy, drug-free, handsome, single, white male who lives in San Francisco, LA or NYC area? Photo/letter. NYM T441.

Frequent Business Trips—Bring me to LI (Uniontown/Garden City). If you are there and a lovely, warm, witty and cultured lady, 45-55, would enjoy sharing evenings over dinner, TV-watching and getting to know you. Note and photo(s). NYM T442.

Time For A Rhyme—Late 20's, Jewish male, who doesn't smoke; career professional who likes to joke; loves to travel, photograph, play sports and ski; seeking female with interest similar to me. Send photo/phone/note and we'll see! NYM T443.

English Noblewoman—Disarmingly lovely, blonde, 39, well-read, brainy, mischievous, tender, loving and distinguished, seeks Patrician male: warm, witty, commanding, esteemed and private. NYM T444.

Handsome, Adventurous, Jewish Man—34, 5'11", seeks special lady for relationship. PO Box 145 Brooklyn, NY 11234.

Everything You Want In A Man—And less. Handsome, sincere, successful, fit, 29, and one third less boring. Desire slim, pretty, bright woman, 23-31, for filling romance. Note/photo, please. NYM T449.

There Must Be—An especially bright and attractive woman in her late thirties or early forties who would want me for my good looks, trim shape and material possessions instead of my intelligence, sensitivity, compassion and humor. Serious replies will be given preference, but please include a photo. NYM T450.

30-Year-Old Italian-American—Male would like to share enjoyable times with a lady who knows how to be herself. Photo/phone. NYM T451.

Attractive, Warm, Intelligent—33-year-old, Hispanic female, successful professional. Interested in films, music, theater, travel. Seeking serious relationship with attractive, successful, black and/or Hispanic male, 30-45, non-sexist with international perspective. Photo. NYM T452.

Manhattan Attorney—50, 6', attractive, athletic, seeks slim, pretty, 25-40, nonsmoking Christian female with daring and character. Photo helpful. NYM T454.

Jewish Executive Available—Marriage-minded, attractive, 32, 5'8", seeks woman to share life with. NYM T457.

Pretty, Slim Floridian—32, eclectic interests. Seeks unconventional, funny, stable, single man for romance, shared good times and future. NYM T458.

Have Porsche Will Travel—Youthful, 43, Jewish male, recently separated, 5'10", 215, professional seeks intelligent, warm, sensitive woman. My likes: fishing, walks in woods, ballet, travel, dining, and porsching. Note/photo. NYM AA74.

Sweet, Dazzling Female—21, seeks good-looking, intelligent male, 22 plus, for possible serious romance. NYM J829.

Dashing Manhattan Lawyer—27, adventuresome, athletic, seeks "Material Girl." Phone/photo. NYM J830.

Attractive Female Exec—Slim, mid-30's, enjoys skiing, tennis, bike riding, dancing and NY culture. Desires friendship with male of similiar interests, that could lead to lasting relationship, age 35-45. Bio/photo/phone. NYM J831.

Natural, Very Blonde—Tall, slim and attractive female sought by well-educated male, 29, a bit preppy, private pilot. Phone/photo assures reply. NYM AA75.

Talented, Attractive, Literary—NYC therapist, 40's, lecturer-playwright, who loves nature and warmth, desires caring life with a creative man of humor, kindness and ethics. NYM AA76.

Curvaceous, Caring, Warm—I am 36, long blonde hair, blue/green eyes, petite, feminine. A sincere, intelligent, sensitive, sensual, passionate romantic. I love books, quiet evenings, walks, city and country, children, theater, museums, travel. I want to share hugs, TLC, good times and commitment with a very special, professional, single gentleman. NYM AA77.

Sorry No Titles—Down-to-earth, very successfully self-employed, WASPy, white male, 5'10", 155 lbs., late 30's, sandy blond, enjoys warm, sunny places in winter, country weekends, photography, sailing, good food, jazz and classical music and new experiences. Prefer casual, but comfortable formal. Seeking friendship/relationship with an attractive, slim female libertine to 40. Photo, bio appreciated. Please no straight arrows. NYM T463.

Handsome, Masculine, Aggressive—Business exec is 55, 5'10", 170 lbs., vigorous and active. Has a successful and demanding business but will make time for the right female. Has a lovely apartment in a Brooklyn hi-rise and would prefer a Brooklyn or Queens resident. Ms. Right should be feminine, trim, attractive, witty, sensual and under 40. Photo and phone. NYM T464.

What Are You Waiting For?—I am a Jewish male, 36, 5'9", professional, warm, sensitive, romantic, sincere, very affectionate, sense of humor. Enjoy movies, street fairs in NY, quiet evenings. Send photo/bio. NYM T465.

Summer In The City—Can be thrilling with this pretty, redheaded, Jewish, female writer, 32, seeking man of my dreams. Be attractive, bright, funny, professional, secure, and I'll meet you up on the roof. Bio/photo/phone. NYM J832.

Baroque Brunette Beauty—Slim, 38, seeks witty music-loving mensch to play Haydn seek. NJ/NY. NYM AA79.

Elegant, Tall, Slim—Graceful, mid-30's lady, six-figure plus Wall Street wiz. Seeks adventuresome, refined, handsome, honest, accomplished counterpart, 40's, to warm his heart. NYM J833.

I Want You!—Attractive professional Jewish female, 39, sensitive, witty seeks compatible, successful male, 40's, nonsmoker for relationship. NYM E806.

Bewitching Black Woman—37, seeks, intriguing black man, 35-45. NYM E803.

Good-Looking, Romantic Exec—Mid-40's, 5'10", successful, extremely affectionate, intelligent, very athletic, likes tennis, movies, theater, fun times. Seeking a summer romance and longer relationship with pretty, earthy, fun-loving, warm, slim but shapely, sincere, stimulating, secure, sharing lady, 30-42. Phone/photo, a must. NYM J834.

Wuthering Heights—The Quiet Man Gone With the Wind, Adam's Rib. If you understand the chemistry, this woman, 40, with beauty, class, spunk and career would love to talk. Be 42-52, wealthy, Ivy-Grad a plus, handsome, interesting, vulnerable. Bio/photo/phone. NYM E810.

Be My Love, Husband And Lifemate—Win my warm, sincere heart and we'll enjoy so much together--music, trips, children, pets, conversation and quiet times, hugging, romance, sharing a home. All is nothing unless shared. I need someone who needs me, Wasp, 5'5", 118, 38, M.A. degree. Photo/phone. NYM E804.

Handsome Physician—Sensitive Christian seeks female 24-29, attractive, nonsmoker, traditional, financially stable, prefers fireplaces to clubs. Note/photo/phone/bio. NYM E805.

Gifted Lady—Mid-40's, Princeton/NYC, seeks extremely intelligent man who enjoys laughter and good times with a special woman. NYM AA78.

Attractive, Lively, Well-traveled—Female MBA, 33, seeks Jewish man, 30's, into success, laughing, sports, adventure, culture and caring. NYM AA81.

Pretty, Peppy, Personable—25, Jewish female with good job, 5'6", slim, enjoys dancing, skiing, travel, theater. Seeks witty, caring, successful male in late 20's. Note/photo/phone, please. NYM J836.

We Had It All—To wake each morning with a smile on my lips, reach for his hand, clasp it tenderly and say, "Golly we are alive!" Friendship, love, laughter and great communication, happiness spilling over. I am a widow, attractive, financially and emotionally secure, seeking a man, 60's, Jewish with a good sense of humor, sensitive, compassionate, good communicator and sincerely interested in a permanent relationship. I believe the words of Browning, "Grow old along with me, the best is yet to be."Phone. NYM E807.

Physician, Successful Inventor—Tall, cute, athletic (ski, mountain bike). Seeks fascinating, high I.Q., sexy, athletic woman, preferably under 35, who could live happily ever after in a ski town. PO Box 3431, Park City, UT 84060.

Warm, Gentle Female Journalist—seeks bighearted friend for life. I'm 5'10", blonde, slim and very pretty; you're tall and fit, with a gleam in your eye, a sense of humor, a keen intellect and a passion for adventure. Animals, kids and the arts make us both smile. Note/phone/photo, please. NYM E808.

Spirited Executive Lady—Enthusiast of travel and the arts, seeks male counterpart. 55 plus. Box 1312, NYC 10022.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Seeking Cerebral, Sensitive—Emotionally mature and marriage-minded, professional, single, Jewish male, non-smoking, 27-38, for traditional Jewish, 5’6”, slim, green-eyed, brainy, beauty, working in a *health-related field. Enjoys fine dining,* music, tennis, photography, children, and animals. Bio/phone/photo. NYM J835.

Lil’ Ole Petite—Blonde widow in 60’s, with own business, desires strong, active male companion in 40’s-50’s to be helpful around home, yard and boat in Hamptons and/or enjoys theater and resturants in Manhattan. He must be financially stable, tall, attractive with nothing to prove *and no ego problems, please! Just* friends. Recent photo and phone. NYM AA82.

Attractive, Slim, Female Physician—Divorced, children practically raised, seeks available male for fun, friendship, romance, etc. I find the combination of integrity and smiling eyes most appealing. If interested please write and tell me about yourself. NYM J839.

Finding A Mate’s—A perilous thing, you never know what love brings. But in my heart I’ve lots of hope for life and love’s a constant slope. So if you are slim and fair of face, a sensitive lady can take her place beside this man of 32. Photo, phone and note will do. NYM AA83.

Scrawny Jewish Guy—33, shyster laywer. Big nose & ears. Uneducated, untalented, no sense of humor. NYM J840.

I Don’t Understand—How an attractive, shapely, intelligent Jewish professional, 26, 5’3”, brunette with a friendly disposition can’t meet a Jewish man with similar attributes to share the growth and pleasure a caring, fun, romantic relationship can bring. If you don’t understand either, send letter/phone. NYM J841.

Christian Male, 6’1”—Honest and caring, seeks slim, Christian lady. Photo appreciated. NYM J842.

Successful, Hi-Tech Entrepreneur, 30—Seeks professional woman, (MD, DDS, JD, or the like), for romantic dinners, Central Park carriage rides, and the best life has to offer. Note/phone. NYM E815.

Sailboat Captain—Sensuous brunette, 40, 5’7”, slim professional with honor teen. Sails, navigates, wood-works, wants non-smoker, loving man. NYM AA84.

A Thoughtful Man—Divorced, white, professional, 34, 5’10”, 150, loves classic literature, looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilties. Age 28-38. NYM J845.

Good-Looking, Athletic—Jewish, NYU MBA candidate, 28, seeks pretty, slim, warm, non-princess. Photo. NYM J846.

If You Are Truly—A very together, successful, bright, talented, perceptive 50ish man interested in knowing a very pretty, together, bright, talented, perceptive, successful, size 8 lady who is ten plus years your junior, I entertain your reply. I am morning dynamic, evening soft and loving, elegant and somewhat extravagant, an enthusiast of world travel, films, art, decoration, symphonic music, spectator sports and various cuisines. Most of all I value my many relationships with many people—yet the busier and happier I get, the more I would value a very special, sharing and caring friend. Bio/photo/phone please. NYM E802.

Dynamic, Attractive Pyschologist—Seeks secure, Jewish male; 30’s. Be sincere, successful, witty; enjoy NYC and nature. Bio/photo/phone. NYM AA86.

Younger Than Calendar Age—Cultured, modern, reputedly charming, blonde widow seeks well-educated, NY-based gentleman, 70-80, healthy, sophisticated, financially secure, good-humored, who enjoys music, theatre, art, travel, good talk, good restaurants, home cooking, driving to country and seashore. For friendship, sharing, possibly leading to closeness and caring. Bio/photo/phone. NYM E818.

Striking Brunette—51, warm, good sense of humor, adventuresome woman, enthusiatic about travel, the arts, fitness, life. Seeks intelligent, loving, energetic financially secure gentleman. NYM AA87.

Pale Blonde Beauty—Sensitive, cuddly, creative Jewess, 33, seeks attractive soulmate, 35-40. Photo/bio. NYM T469.

Attention Extraordinary Man—Between 38-45! I am trapped between ads from skinny, Ivy-league blondes and ads from brilliant, exotic, professional women. I deflate like an unplugged blowup doll on these pages. In my 40’s, I am more than attractive, professional, immaculate delicious, *Auburn-hair, hazel eyes, full lips,* full (not heavy) womanly body. Smart, fun, vulnerable, sensuous. Avid reader, theatergoer, lingering 60’s politics and music. You must be 6’ tall, not thin, preferrably dark, perferrably bearded, intense, brilliant, successful, affluent. Very attractive, above all powerful. Having given up on young, egocentric women, you are turned on to the possibility that I am all I say I am. Letter/photo, a must. NYM J837.

Fun-Loving, Energetic—26, Jewish, 5’7”, slim, sales executive. I love the beach, tennis, travel and dancing, looking for that special, caring man, ready for a commitment to share and enjoy all the fun life has to offer. 5’10” plus, non-smoker. Photo. NYM T466.

Are You A—Total music lover, enjoy the arts, dining, travel, concerts, know who you are, are looking for fun, love and understanding? This non-sexist, non-racist, 36, 5’8”, black male TV engineer could be your man. Phone/photo. NYM E823.

Special Lady—Late 50’s, very attractive, lovely figure, charm, intelligence, and all that is good and fine. Seeks man, 60’s, must be honest, warm, gentle, but strong. Only reply if this is you. Phone. PO Box 627, White Plains, NY 10603.

Extraordinary Gentleman—Handsome, intelligent, athletic, affluent, self-confident WASP, young 44, corporate owner extremely fit, 6’2”, 174, high energy, honest, loves kids, good sense of humor, seeks bright, slim athletic, 28-38, very attractive, all-American lady, non-smoker, preferably a model or actress. I’m looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous lifestyle to share my active, zany, fun, extravagant life. If you’re as hesitant to answer this ad as I was to place it and you love champagne and beaches year round, let’s get together. Send brief bio/phone. Recent photo amust. Go for it! NYM E814.

University Professor—Athletic build, 54, 5’7”, restless at the theater or long meals, looks to meet woman of varied interests, old houses, experimental fiction, children. Photo please. NYM J843.

Classy LI Lady—Seeks genuine, vibrant, Christian gentleman to share laughter, romance, and Sunday Times. R.S.V.P. if you are 30-45, professional, cultured and appealing. Bio/phone/photo. NYM E817.

Very Nice-Looking—White male, 56, 6’, 170 lbs., *seeks very pretty/attractive,* slender, shapely and very affluent lady, 42-52, over 5’5”, for permanent, lasting, romantic relationship. NYM T467.

Handsome Jewish Professional—29, 6’, seeks pretty, sincere Jewish female 23-29. Objective: matrimony. Bio/photo/phone. NYM E825.

Bright, Caring, Busy Man—6’, 41, seeks warm, tall, slim lady. NYM T468.

ANNOUNCEMENTS

Jan—I remember the morning of July 23, 1982, when being a woman of few words you asked me to lunch to share your good news. Please join me for lunch July 23, 1985 to celebrate my good news. Ric.

Support Group Forming—For recently widowed men and women. Respond with brief bio, if you are a 50 plus, business or professional person. NYM J862.

Desperately Seeking—The stunning, vivacious brunette who took over for John in Tuesday’s Stage II (marathon). I was *your bearded opponent-too shy to say* ‘Wow‘. Would love a Stage II rematch-if you’ll spot me 50 points. Or even if not. NYM E833.

Why Settle For—The same old pursuit? We take our trivia with a twist. We’re Stage II fanatics-and we demand a lot from the games we play Stage II gives us mind-stretching fun. If you’re quick-witted and charming, join us. NYM E833.

My Heart Stood Still—Also my brain went numb. That’s why you won Stage II at Saturday night’s party. You: sunburned, curls, brown eyes. me: In khakis and deep tan. I’d love a rematch. You’ll probably win again-Stage II, that is. You’ve already won my heart. NYM E833.

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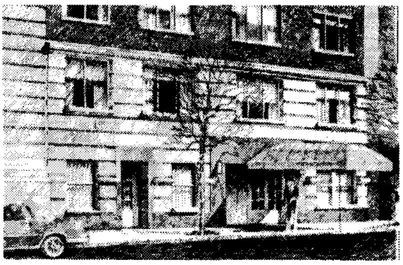

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 538

BY MARY ANN MADDEN

Happy Families are all alike.
"In that case, we'll have the Lemon Chicken."

A person cannot be too thin or too rich.
"That's wonderful! Did you make it up or did you get it from Gandhi or somebody?"

How sharper than a serpent's tooth it is to have a thankless child.
"You're telling me—if my daughter was a snake she would of bit me."

Call me Ishmael.
"And if you get my machine, for God's sake don't hang up, it drives me crazy."

Above, Bartlett pairs. The first, a well-known phrase; the second, an invented, deflating one. Competitors are invited to provide *one* example of same.

Results of Competition 535, in which you were asked for prequels: little known titles of more familiar sequels.

Report: Prequels are bound in some way we know not of, to recall the dreaded Near Miss. Like the snake, the mongoose, the peony, the aphid. And so, herewith, a list of repeats, many of which could be mistaken in dim light for near misses, but what the hell: The Undergraduate. Bob & Carol. Resident Alien Kane. Apocalypse in a Sec. Wolfgang. Jane Fonda's Pigout. (Oh, dear.) New Amsterdam, New Amsterdam. Kittens . . . now and forever. Splish. M*I*S*H*. Caterpillars Are Free. Casually Dating Susan. Lieutenant Kangaroo. Corporal York. Craig's Fiancée. Mr. & Mrs. Kramer. The Antepenultimate Mohican. Socks of the Fisherman. October 30th. Here Comes the Wind. Finnegan's Catarrh. Mr. Usher Builds His Dream House. Sweeney Toddler. Frankenstein's Betrothed. Bonnie Prince Kong. Lassie, Fetch. Sheba, Sit. Star Police Actions. Henry Jekyll Gets a Chemistry Set. Mr. No Passes His SAT's. Bob Faustus, Intern. Crime and a Good Talking to. And so, as it must for all men, the end comes for the report. Hoping you are not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

Stately Mansions
C. Blasius, Jamaica, N.Y.

Sister George Is Starting to Get on My Nerves
Larry Laiken, N.Y.C.

Never Say Never
Ron Bowers, Pittsburgh, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

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Karl Gerde, Brighton, Mass.
sp. ment.: George Schneider, Woodside, N.Y.;
L. Crouse, Cabot, Vt.

Finder of Potential Losers of Lost Loves
DeeDee van Wabbett, Durham, N.C.

Little Lulu
Richard Penrose, Salt Lake City, Utah

And Honorable Mention to:

The Tricycle Thief
Gregory Greenberg, N.Y.C.
similarly: William Leary, Goshen, Mass.

Seven Brothers Run Personal Ads
Dodi Schultz, N.Y.C.

Packing For a Long Day's Journey Into Night
J. Zeller, N.Y.C.

Marinating Raoul
Lauren Aaron, N.Y.C.
similarly: Mike Melican, Elmhurst, N.Y.;
Wendy Gottlieb, McLean, Va.;
Ellen Ripstein, N.Y.C.

Planning Pompeii
Joseph Miller, N.Y.C.

You Can't Go Home
Susan Gottlieb, McLean, Va.

Balaban
David Chasman, Beverly Hills, Calif.

Fear Steps to the Plate
Chris Doyle, Burke, Va.

Probate the Wind
Don Hauptman, N.Y.C.

Conan the Accountant
Whitney Garcia, Tampa, Fla.

The MBA of Venice
J. Bickart, N.Y.C.

The City Council President of Casterbridge.
Diggy D. Almany, Brooklyn

The Kitten in the Mitten
Betty Bader, Scarsdale, N.Y.

Who's Poppa?
M. E. Colby, N.Y.C.

Pet Funeril
Norton Bramesco, N.Y.C.

The Seven Little Santinis
Anita Schaeffer, S. Salem, N.Y.

Funny Baby
James Chotas, N.Y.C.;
Tom Morrow, N.Y.C.;
Leila Dalmas, N.Y.C.;
David Cassidy, Purdys, N.Y.

Gidget Goes to Brideshead
Anne Eaton, S. Salem, N.Y.

An American Werewolf Compares Prices
Fred Raymond, Oldsmar, Fla.

The Gods Must Be Working Through Some Sort of Crisis
Bonnie Champion, N.Y.C.
sp. ment.: T. Nash, Winston-Salem, N.C.

Master Ed
Iris Bass, Brooklyn

Gypo Joins the IRA
Dr. Richard Burke, Ho-Ho-Kus, N.J.

Let No Man Write My Birth Certificate
Lisa McCaddin, No. Plainfield, N.J.

The Shakedown Cruise of Damned
Dr. Emma Sailors, Dobbs Ferry, N.Y.;
Dinnie Martinson, Wheaton, Md

Mlle. Emma Rouault
Mrs. Ross Williams, Memphis, Tenn.,
Jack Ryan, N.Y.C

Thinking About Going to Meet Godot
C. R. Roberts, Rathdrum, Idah

The Spy Who Went Out Without His Scar and Mittens
Robert K. Christenberry, Red Bank, N.J

The Man Who Would Be Undersecretary o State
Steven Schwalbe, Brookly

Indemnity
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The Man in the Iron Wig
Ed Stone, Great Neck, N.Y.

Oh No—Another Tango in Paris
Ruth Franzier, Nutley, N.J.

I Never Sang for My Mother's Boyfriend
Don Lewis, Brown Deer, Wisc.

On the Critical List in the Afternoon
Molly Adelman, Brooklyn
sp. ment.: Miriam Weiser, Brookline, Mass.

Swiss Bachelor Robinson
D. Mamet, Cabot, Vt.

Casey in the On-Deck Circle
Anthony Gray, Closter, N.J.

I Want to Look at Your Hand
Tom McDonough, Pelham, N.Y.

Slightlycalifragilisticexpealidocious
Robert Brightman, Great Neck, N.Y.

Canterbury on £5 a Day
Shirley Boardman, Wayne, N.J.

Bring Me the Thumb of Alfredo Garcia
Tony Reeder, Silver Spring, Md.

Dial A for Assault
Joel Karu, Durham, N.C.

Dial L for Larceny
Leslie Roth, N.Y.C.
similarly: Arnold Simon, Scarsdale, N.Y.

Dial Information for the Victim's Number
Willie Thompson, Hickory, N.C.

Ring Up the Operator and Ask Her to Connect You With M
Richard Schwartz, Madison, Wisc.

Reefer Eccentricity
Vincent McCaddin, Summit, N.J.

I'm Getting My Backer's Audition Together and Taking It to the Dakota.
Philip N. Hathaway, Tampa, Fla.

L'il Trovatore
Brian Bracey, Burke, Va.

I Am a Quick Sketch Artist
Val Penn, San Francisco, Calif.

Queeg of Annapolis
Jay Livingston, N.Y.C.

Ski Lesson to Danger
Steven B. Blank, D.D.S., Cambridge, Mass.
similarly: F. Suggs, Durham, N.C.;
Robert Skupien, N.Y.C.;
Hy Sanders, Silver Spring, Md.;
Susan Jones, Takoma Pk., Md.

Maybe He's Sick
Ellen Craw, Ann Arbor, Mich.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 538, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by July 26. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 30 issue. Out-of-town postmarks are given three days' grace. ■

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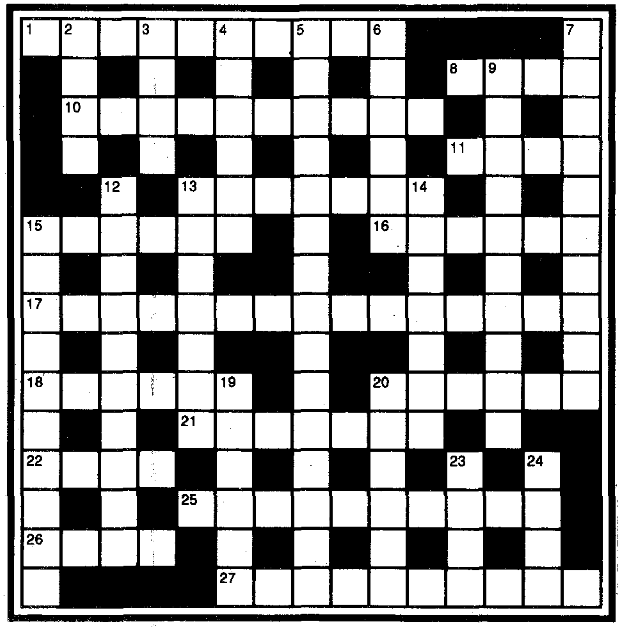
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 French dance with a German kind of panache? Rubbish! (10)
8 Company's letter can make a stunning hit. (4)
10 Maybe eleven empty-hearted poets carry the dishes. (10)
11 In the end he's brought to account, and it's painful. (4)
13 Green snake? (7)
15 Duplicate the message concerning primitive fuel. (6)
16 Be sure it could be made to hang down. (6)
17 Second afternoon drink in Britain is not something we prefer. (7, 3, 2, 3)
18 Was in the van when Bob got in awkwardly—really thrown by that! (6)
20 Embarrassing predicament may cause damage. (6)
21 Girl revolutionary from Cornwall. (7)
22 Old fool of a bird! (4)
25 Stately home for an exhibitionist in London? (5, 5)
26 You'll need this up in an even gamble. (4)
27 Examination for a watch that only the very best can stand? (4, 2, 4)



Down

2 A new loss goes on endlessly too! (4)
3 Father has nothing to do with such interior decoration. (4)
4 Dressing gown right for this chap. (6)
5 The university round? (8, 7)
6 Evaded decision and built up the countryside a bit. (6)
7 Shabby article about uncommonly dear lawyers. (10)
9 Clear, short exposition of one kind of music. (10)
12 Kiss and cuddle, kiss and whisper, with society birds! (10)
13 Dismiss the money man. (7)
14 Court he disguised with correct make-up. (7)
15 Nobleman within his rights to use them when driving. (10)
19 Go to get record in Devon river. (6)
20 Cuts up firm coating. (6)
23 Bankrupt chest. (4)
24 Restrain the flow in part of the plant. (4)

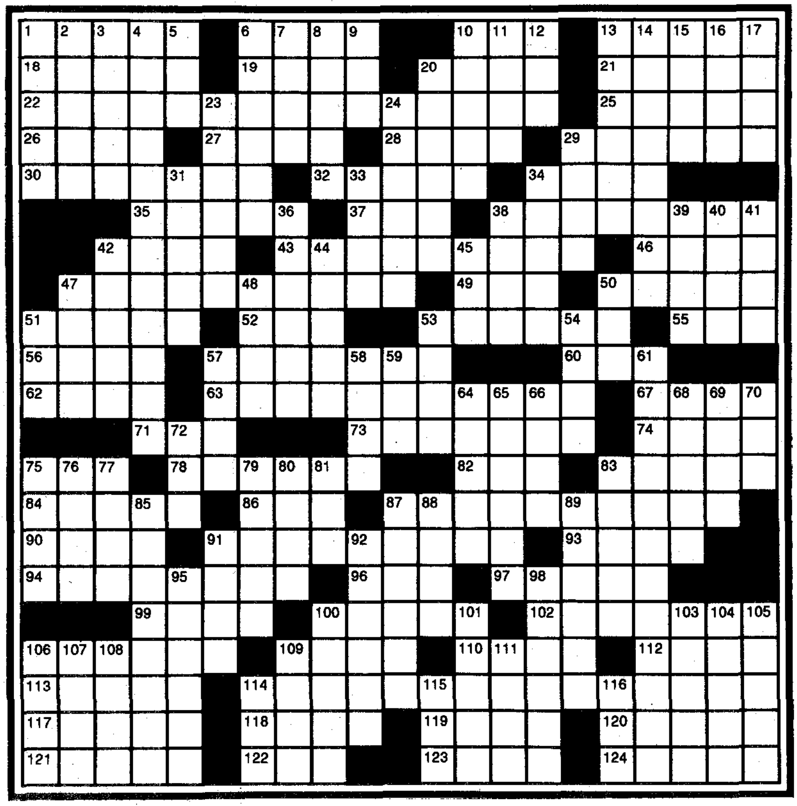
'BY GEORGE!':'CUE' CROSSWORD/By Maura B. Jacobson

Across

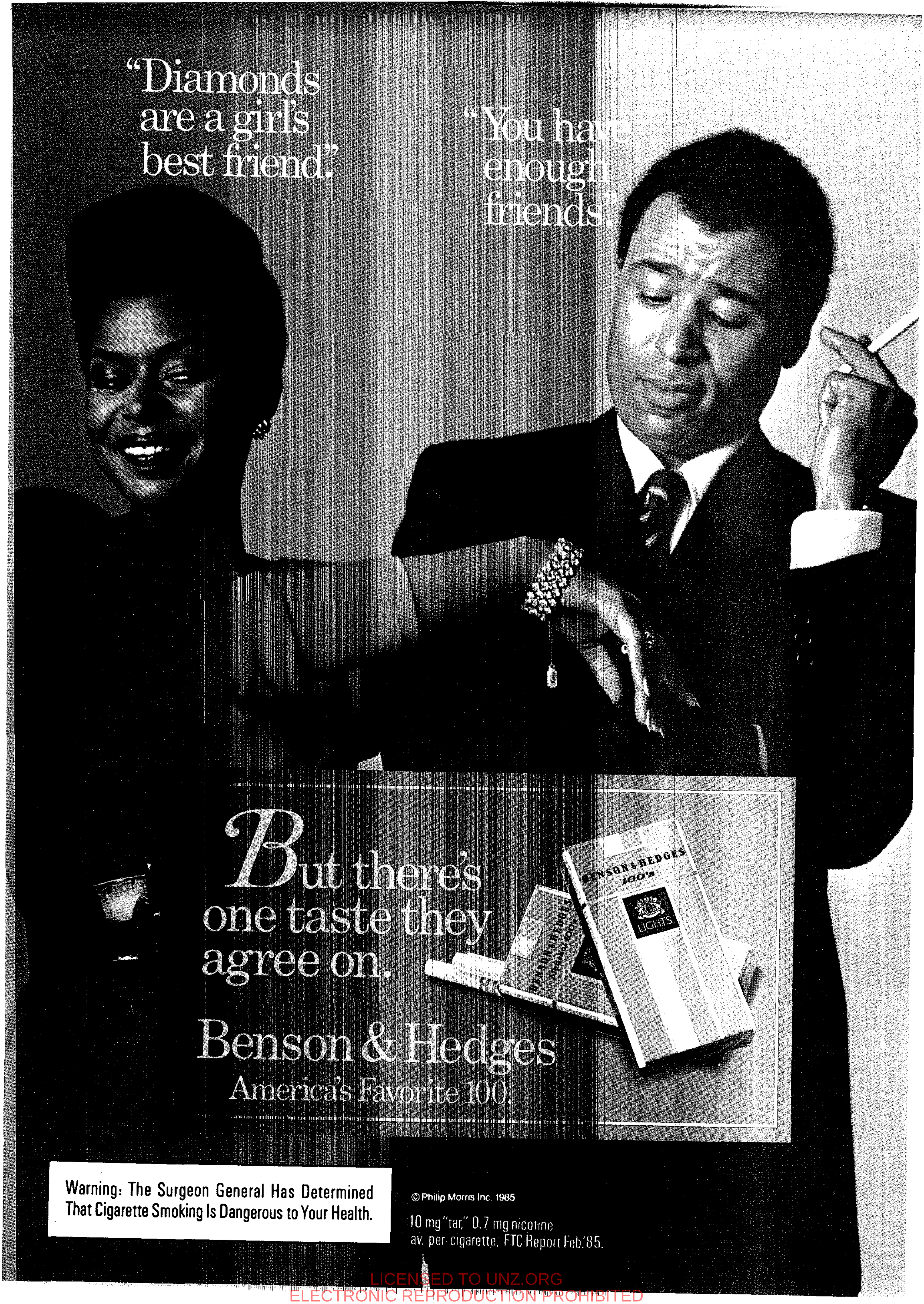
1 Impudent
6 Kind of rags or hand
10 To's go-with
13 Make —— at (try)
18 Render joyful
19 Sidekick
20 Poky
21 Avignon's river
22 Military George
25 Admiral George
26 Opposed
27 Va-va- ——
28 Peerage member
29 Banquet rituals
30 He loved Hero
32 Eydie's spouse
34 Glum
35 Causes yawns
37 Nay's opposite
38 Beatle George
42 Son of Aphrodite
43 Tallinn citizens
46 Variable star
47 Statesman Georges
49 Table scrap
50 Peeping Tom
51 Teams up with
52 Envelope abbr.
53 South American mountaineer
55 Pass receiver
56 Religious image
57 Sidestepped
60 Miss Piggy, for one
62 Stadium receipts
63 Literary George
67 Refluxes
71 Yugoslav island
73 Blunder
74 Not dubious
75 Israeli coin
78 Grammatical case
82 Egg: prefix
83 Slight furrow
84 Wed on the QT
86 Altar constellation
87 Choreographer George
90 Yule paste-on
91 Long-armed ape
93 George Herman Ruth's specialties
94 Actor George
96 Oklahoma Indian
97 For —— (cheap)
99 Emporium
100 —— -garde
102 Soup ingredient
106 Syrian city
109 Songbird
110 Listen!
112 Oil: comb. form
113 Conductor Georg
114 Cabinet George
117 Shakespearean Athenian
118 Dentist's request
119 Green Gables girl
120 Tributary of 21-Across
121 Hole ——
122 London bus. abbr.
123 Razz
124 Forget- ——

Down

1 Artist or actor George
2 Coeur d'——
3 Seasonal visitor
4 Baseball George
5 After saw or law
6 Aplenty
7 Chauffeur's wheels
8 First Veep
9 German article
10 Signal light
11 Croissant
12 Night creature
13 Passion, British style
14 Pianist George
15 Does an AAA job
16 Dill of the Bible
17 Tunisian rulers
20 Shorn
23 Loath
24 "I'll —— in My Dreams"
29 Rocky hills
31 Condemns
33 Informal farewell
34 "Inferno" poet
36 District
38 No picnic
39 Lone
40 Microwave, e.g.
41 Ointment
42 Female George
44 Like some sleeves
45 Cyclotron particle
47 Caesar's partner
48 Church middle
50 Yoko
51 Dublin dance
53 Tacks on
54 "God have mercy on such ——"
57 Rhyme scheme
58 Distaff knight
59 Joseph C. Lincoln's Cap'n
61 Inventor George
64 Forum gown
65 Morro Castle locale
66 Related
68 Comedian George
69 Camembert's cousin
70 Neptune's domain
72 Humorist George
75 Engage, as gears
76 Enteric sections
77 Good earth
79 Fortune card
80 Former shahdom
81 Curtained transport
83 Switch tracks
85 Ubiquitous George
87 Fuel gas
88 Like —— of bricks
89 Racketeers
91 Other: Sp.
92 Senator George Mc——
95 ". . . Park With George" co-author
98 More nimble
100 Made a trajectory
101 Title for Macbeth
103 Lochinvar's lady
104 Braking rocket
105 Composer Georges
106 Spumante city
107 Pork cut
108 Sailor's saint
109 Reacted to a tearjerker
111 "Judith" composer
114 Fa's follower
115 Crown, in Agra
116 An LBJ beagle



Solutions to last week's puzzles appear on page 94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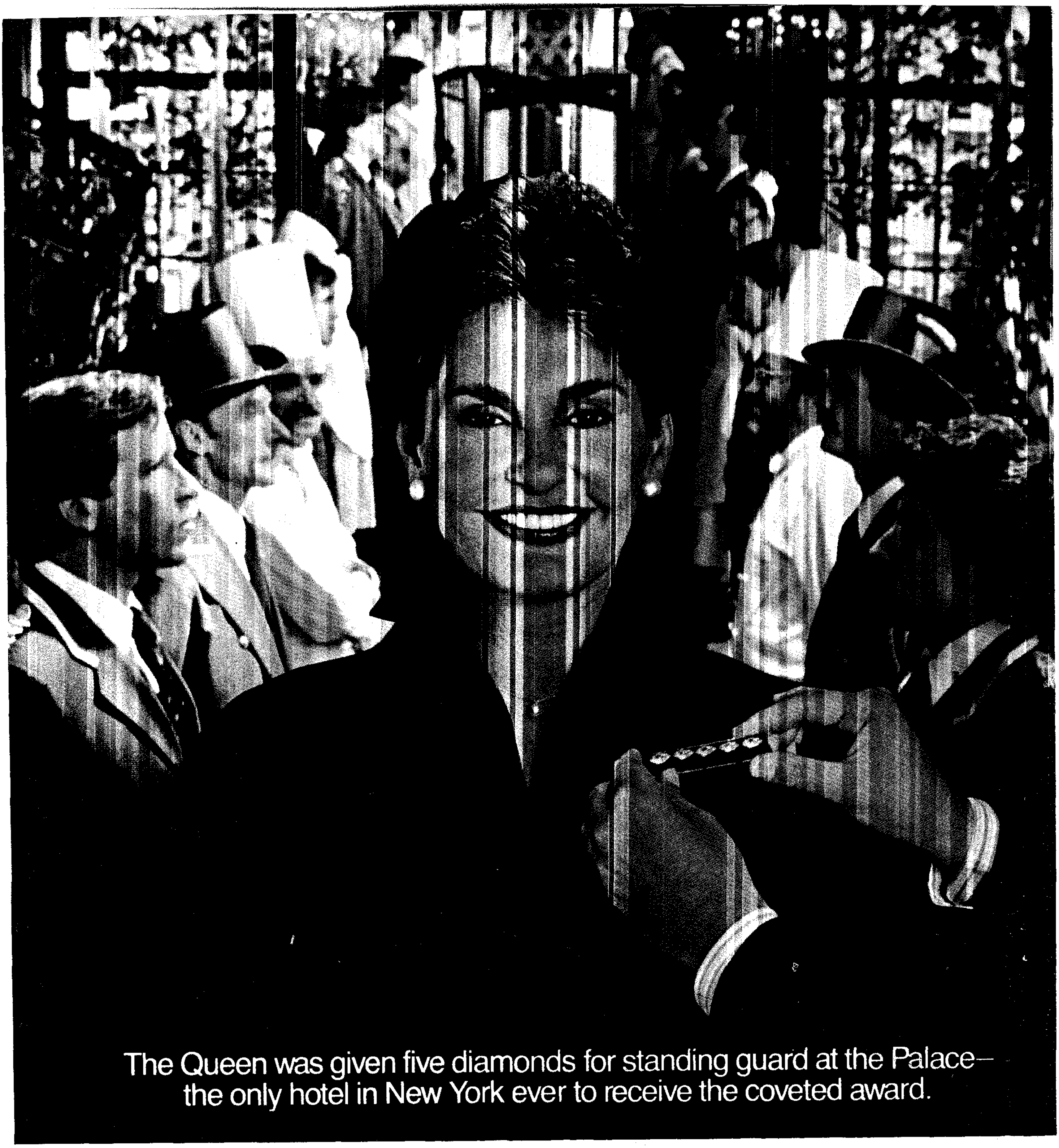
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